Ann Arbor Observer

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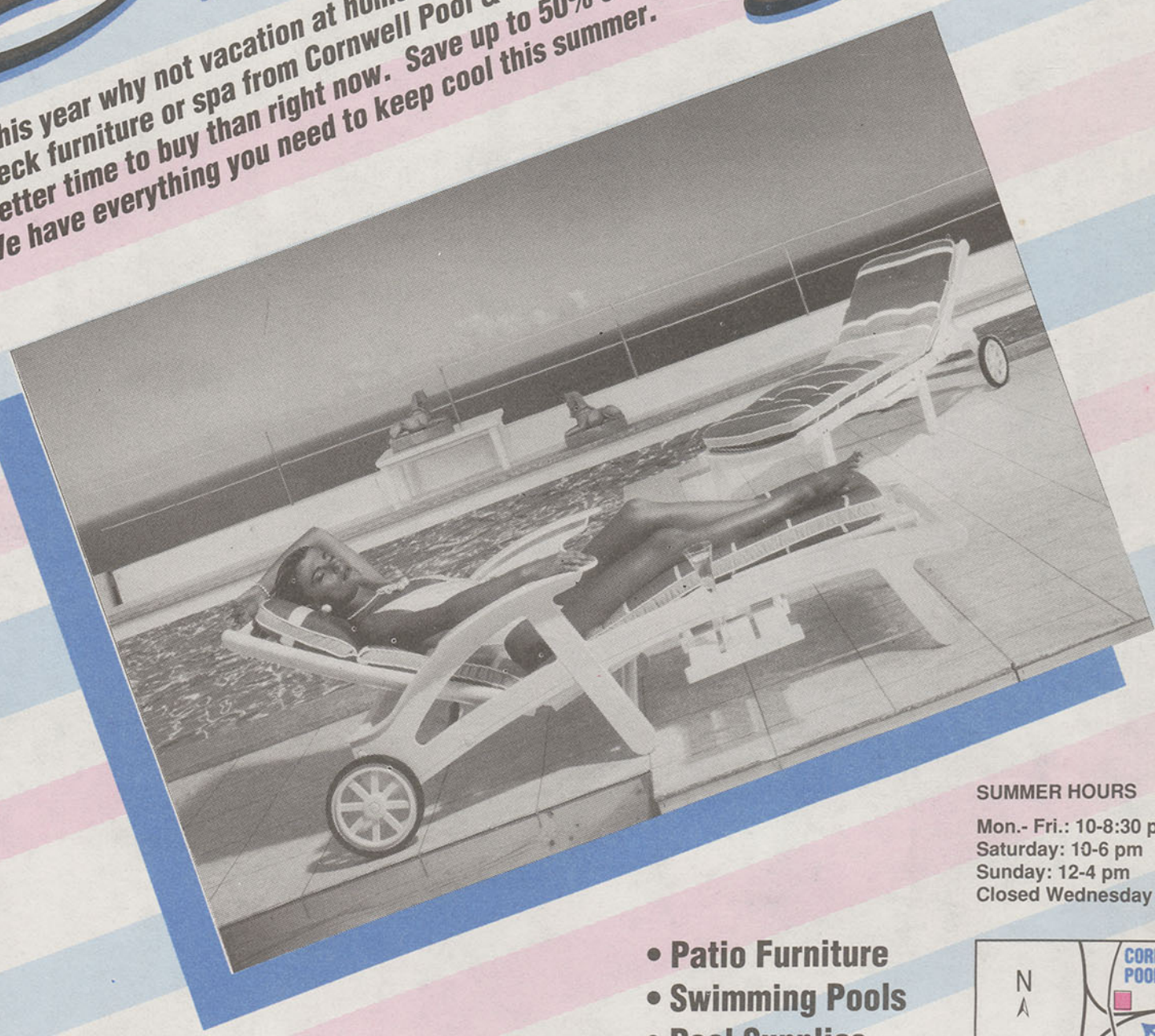

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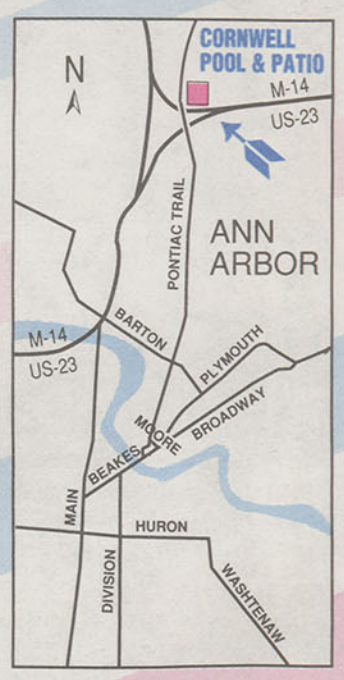

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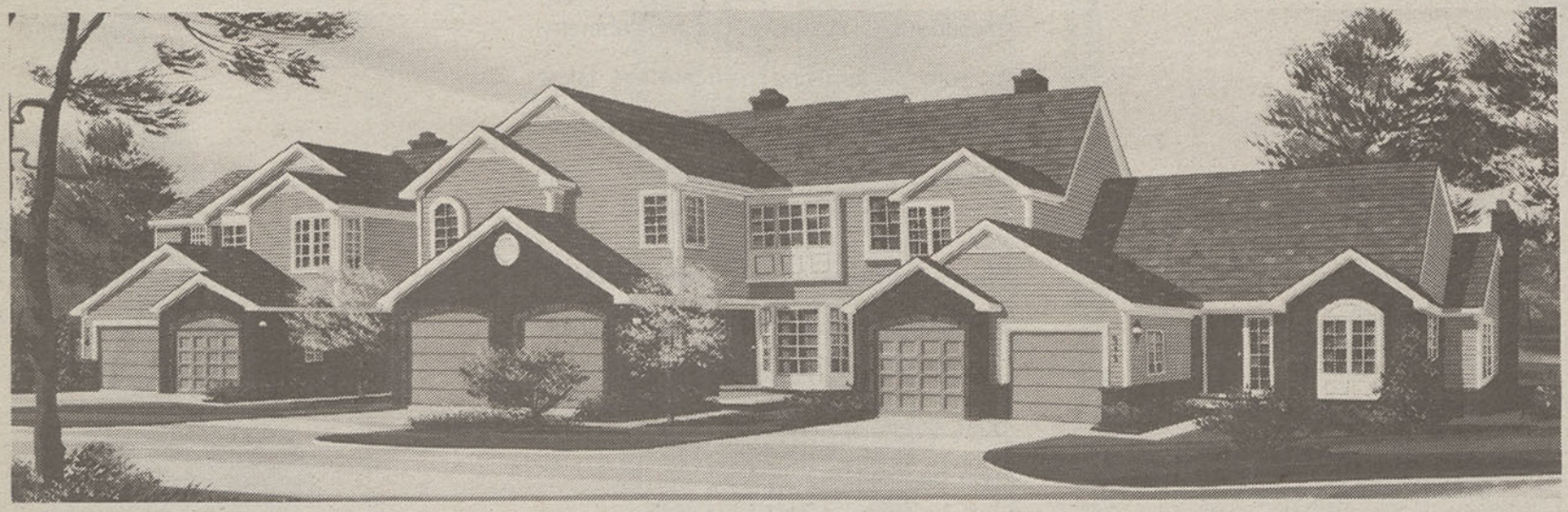

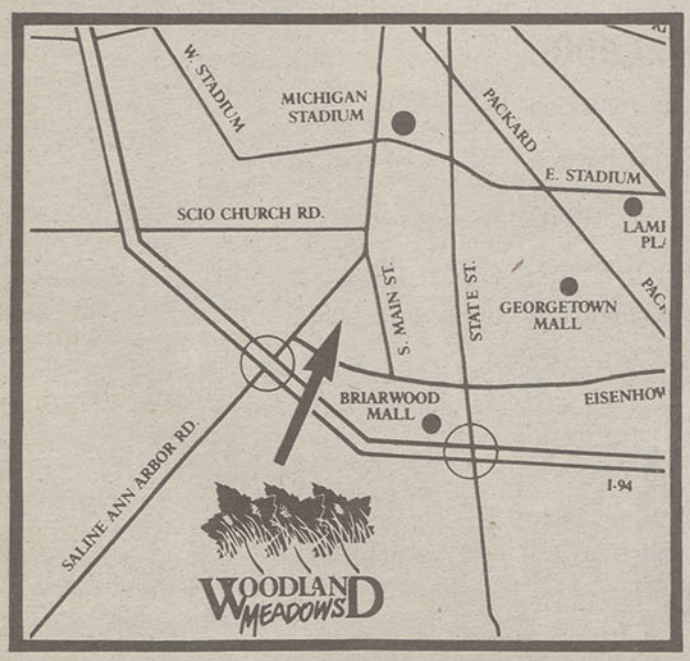

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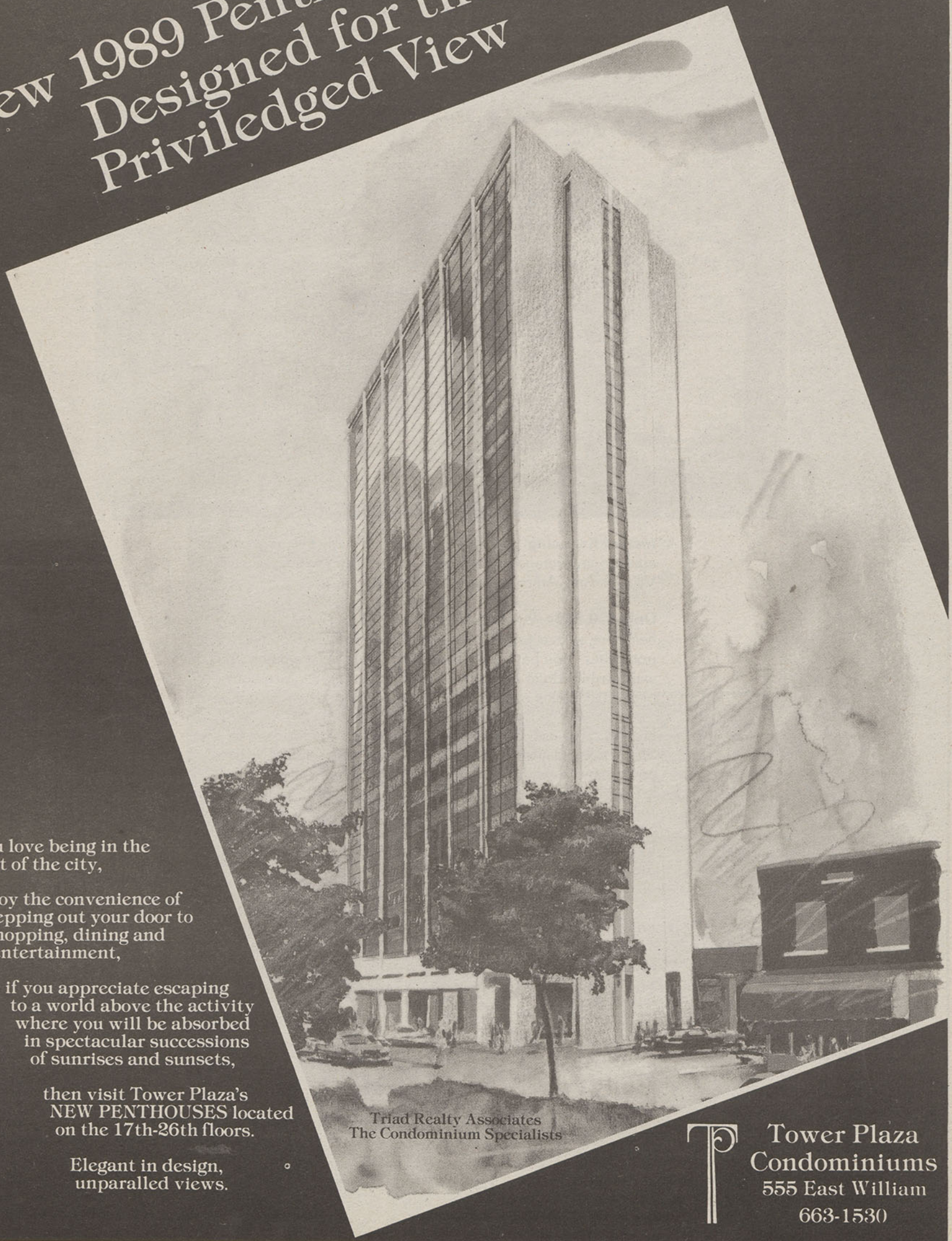

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Mary Matthews
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Susanna M. Carey

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John Hinchey
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Staff Writers
Jay Forstner • John Hinchey
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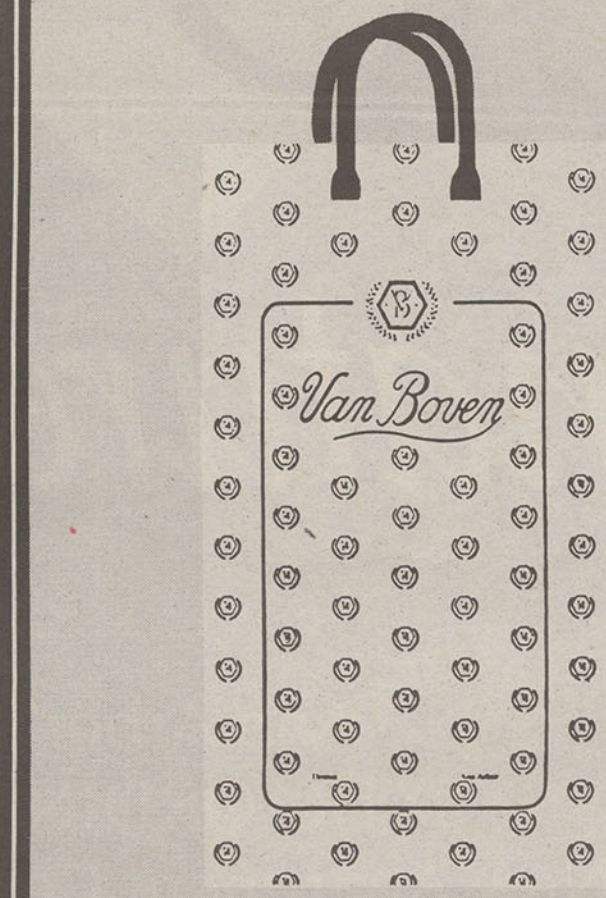
Van Boven



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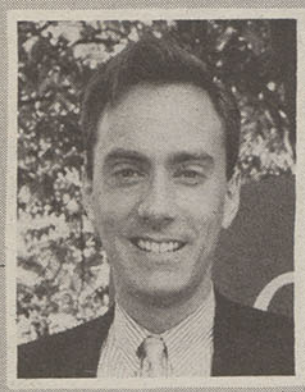

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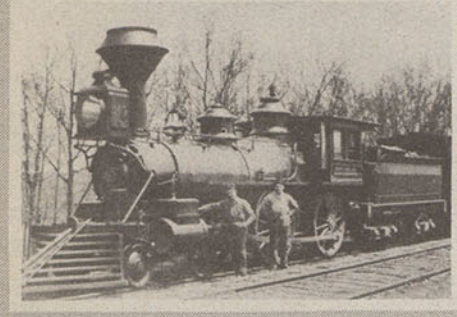

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Tow Truck Ride

On the road with Dale Mulholland

When the phone rings at Glen-Ann Towing, it sounds like a fire station bell. And like energetic fire fighters, the tow truck operators really hop to.

"You can't make any money sitting around," says Dale Mulholland, who's already partway out the door of Glen-Ann Service to his truck.

"Mind if we ride with you?" we ask Mulholland. By now he's out in the sunshine with one leg in his blue-and-white, 4.5 ton Challenger wrecker.

"C'mon. Let's go," he says, happy to be off his duff. For one thing, he's paid strictly on commission.

Clarence Heidenescher, the sixty-nine-year-old owner of Glen-Ann, warns us not to spill "that Coke on the car seat," and we're off to tow a Detroit Edison car out of the parking structure on Fourth and Washington, adjacent to the Ann Arbor Inn.

After spiraling up one story in the parking structure, we find a brown-suited Streets, Traffic, and Parking employee, recording information about the car that has transgressed.

In seconds Mulholland swings open the door and puts the Detroit Edison car in neutral gear, so the transmission won't be harmed during the tow. Using the truck's wheel lift, he hoists the car's front end off the ground.

"People who get towed away may get pissed at us, but it's not our fault. We didn't park it here," Mulholland says.

Mulholland has towed thousands of vehicles, and the whole operation of hooking up this car has taken less than three minutes. As he pilots his wrecker, Truck 12, around a hairpin turn in the parking structure ramp, his eyes dart between the roadway and the rearview mirror, where he checks to make sure the car is holding fast and not about to slam into any walls.

"Not the Detroit Edison car?" says the woman in the pay booth, visibly shocked.

"They're going to be real happy, aren't they?" says Mulholland. Glen-Ann has a contract to tow illegally parked cars from the utility's lot on Wall Street; this pickup is analogous to kicking the boss.

Mulholland waves good-bye to the attendant, who has seen his wrecker often, as the truck and its catch pull out into the sunshine. "At least we're the cheapest in town," he says. "If the owners pick up their cars within a twenty-four hour period, the charge is only twenty-four bucks. That's a deal!"

The inside of the blue truck is a little sloppy, with papers and a few tools lying on the seat and on the dark blue carpeting. But it's absolutely clean, and the outside is in mint condition. "This is my truck," says Mulholland. "I don't own it, but I'm the only one who drives it. It goes home with me at night. I take care of it."

He reaches above his head and pulls down the radio mike. "Twelve to base," he says quickly.

"Go ahead," comes the response from Heidenescher, who is orchestrating this morning's operations.

"Yeah, this will be a Detroit Edison car I impounded, if anyone calls."

"Okey dokey," says Heidenescher.

We make a right on Maple with the Detroit Edison payload, then a left, to 1717 North Maple, a large lot between Miller and M-14. Mulholland puts the truck in park and jumps out to unlock the gate to the storage lot. This is where towed cars wait in purgatory while their owners—already in purgatory, sans car—ready the ransom to get them back.

We pull up to a spot next to a burlap-covered rectangular object about 8 feet long and 5 feet wide. Mulholland jumps out again and unhooks the utility company's car. He lowers it until all four wheels are back on the ground, the car untethered but caged inside the lot's barbed-wire fence.

"Wanna see something?" Mulholland says. He walks a few steps over to the rectangle and lifts the green burlap. To our surprise, there is a car underneath it. Though the black paint has the high gloss of newness, the sports car, a 1988 Mustang, is completely caved-in.

"They were going too fast," says Mulholland. "It just rolled, didn't even hit anything. Three died, one lived, and she broke her back in a number of places. They were going way too fast."

"It usually doesn't bother me," Mulholland says of the carnage he sees on the job. But maybe because he was once injured in a motorcycle accident himself, he was shocked by one he saw last summer. "This guy hit a car head-on. Ripped his leg off. I got there, and the motorcycle was just covered with blood. And the car was covered with blood. He lived. The car was covered with blood. Ripped his leg off. Below the knee."

Mulholland starts the wrecker, and the engine fills Truck 12's cab with a low growl. But then Clarence Heidenescher's voice comes over the radio, telling us we'll have to wait at the storage lot for a fellow coming to reclaim his car, which was impounded last night. Police had stopped him on suspicion of drunk driving.

"You know," Mulholland says, "I only have half an elbow. Because of my motorcycle accident. The doctors said I wouldn't be able to use my arm, but look at me now. They told me to find other work, that wrecking's too strenuous. I tried other stuff, even started a business course at Washtenaw Community, but I didn't like doing the other stuff." Nonetheless, the injury causes him a lot of pain, and he may soon have to give up towing.

Since we have to wait for the fellow, Mulholland suggests a tour of the lot and then starts driving around it, telling why each car is corralled there. We pass old cars and new, large and small cars, wrecked cars, and mini-vans.

"That really smashed-up one over there was hit by a semi," Mulholland says. It's an old tank, a Delta 88. "Believe it or not, the girl walked away from it. The bigger the car, the more chance you've got of living through a crash. If that one was smaller, it would have been squished completely."

Many of these cars won't be claimed, Mulholland tells us. In order to claim cars, their owners have to pay whatever amount is owed the city, plus the towing and storage charges. Unclaimed cars are sold at auction with bidding starting at the amount owed. Many are snapped up by used-car dealers.

Mulholland continues to steer Truck 12 in a wide arc, pausing near a car with a shattered front end. "Fiberglass cars just break up," he says. Behind that car is "an old Dodge that got impounded for unpaid tickets. The owner wrote a check to the city. It was a bad check, so we impounded the car again."

We wonder whether cars are ever stolen out of the lot.

"One car was. It was a stolen car to start with. It was totaled in the rear, then a body shop guy used another stolen car, sawed it in half, and welded its back end to the other car. The body shop guy—who's from Ann Arbor, by the way—was caught with it. But the day before his trial, someone stole it from this lot. Drove it through the gate, to get rid of the car, get rid of the evidence. Didn't help, 'cause he went to jail anyhow.

"Believe it or not, that car had been on sale in the guy's front yard."

A group of people in a fairly new Cutlass drives up to reclaim their impounded car. "Keys are in it," Mulholland says to an unhappy looking young man wearing a bola tie.

Something is coming over the radio. Mulholland turns up the volume.

". . . need a truck at 2600 block of Meade Court . . . runs off Nixon and Traver. Car needs to go to Goodyear on Washtenaw."

"Twelve to base," comes Mulholland's quick reply. "I'll take it." ►

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"I want to thank my parents for putting up with more than anyone should have to."

Community High's alternative graduation

Community High School, the city's alternative high school, held its decidedly alternative graduation ceremony early last month. Spawned by a wave of educational reform sentiment that swept Ann Arbor in the early 1970's, Community emphasizes the arts and off-campus work and study; it's commonly regarded as a refuge for the nonconforming student frustrated with the more structured and impersonal atmosphere of the two larger high schools. Although there were only 93 graduates (compared to some 517 at Pioneer and 425 at Huron), the U-M's Mendelssohn Theater filled up quickly with the graduates' family and friends, who wore that look of expectancy customary on important occasions.

At 7 p.m., necks craned as the graduates began marching down the aisle and up to seats on stage. Though the 1:45 Jazz Band (that's the time it meets) played the traditional "Pomp and Circumstance," the students' appearance was decidedly non-mainstream. A mere third of the graduates wore caps and gowns, and those who did wore colors ranging from standard black or white to dramatic purple. Many of the female students were dressed to kill in low-necked, formal black. Many of the males were dressed formally also, but one strode down the aisle in his black leather motorcyle jacket bedecked with insignias. The only thing they had in common was that every student carried a rose; one graduate held his in his teeth.

Taking center stage, principal Bob Galardi reminded the students that Community High graduations were short on speeches. "We try to be alternative in all ways," he emphasized, kicking off the evening's entertainment. There were several spirited performances by student singers and string instrumentalists, and a magic act in which senior Michael McGettigan did a Houdini-ish maneuver with handcuffs to much applause.

But the diploma presentation, even more than magic tricks, gave the evening its special alternative flavor. Lining up in small groups, students received their diplomas—often with hugs—from their various "forum" leaders. (A forum leader is a teacher who takes attendance and serves as a sort of guardian angel for a small group throughout the year.) Almost all of the graduates picked up the microphone to say a personal farewell. "I want to thank Community for giving me the most incredible experience of my entire life," said one young woman. "And my parents for putting up with more than anyone should have to."

"When I left junior high, I didn't even feel like a human being," said a teary-eyed Neda Ulaby, who wore a full-skirted, shimmering green dress. "Community High brought back my faith in myself and in humanity."

"I want to thank the faculty and staff at Community for saving me from going to Pioneer and Huron," said Joseph Conat.

Individual teachers, as well as moms and dads, were singled out for praise. "If it wasn't for Elaine Headly, I wouldn't be going to art school, which is what I really want to do," said Megan Whitmarsh.

Music was on the minds of many members of the class of 1989. "I'd like to thank the Seventies, because that's when disco came about," deadpanned Suzanne Walsh, a prize-winning jazz band flutist. Her classmate Jennifer Hunt thanked both her mother and The Grateful Dead.

Politics and social issues also got an airing, with one graduate thanking several prominent black leaders, including Jesse Jackson and Nelson Mandella. One especially earnest speaker was Mike Rothbart, recently returned from the North Pole, where he was a student observer on the polar icewalk. Rothbart implored the audience to "live simply." He said, "We became aware we can't live without the world, and the world can't live without us."

A few graduates went out of their way to keep the proceedings lively. "I asked him to get me a date for tonight," said Daniel Stiles after a friend dashed up to the stage and presented him with an inflated female mannequin dressed in blue jeans. Brian Peterson stepped before the microphone and calmly blew up a balloon, then let it loose. He explained, "I don't think anyone's ever done that before."

Friends of the graduates—some of whom were sprawled in the aisles—good-naturedly heckled them. One woman in the balcony shouted a cheerful and very audible obscenity to a friend. The facial muscles of Superintendent Dick Benjamin, who was sitting onstage, appeared to twitch, but the graduate herself coolly stepped up to the microphone, looked up, and drawled, "Thanks, Megan," and went on with her good-bye.

Some parents appeared dragged-out when, after three-and-a-half hours, the ceremony finally drew to its close at 10:30 p.m. But the evening's last graduate, Larissa Sims, sounded thoroughly energized. "It's party time!" she shouted. "Let's get going!" As the graduates spilled out into the audience, most of them headed for a reception on Community's lawn followed by a night of partying, their spirits seemed to soar along with the bubbles some of their schoolmates were lofting from the balcony. ►

FRENCH BICENTENNIAL MUSIC CELEBRATION

Celebrate the bicentennial of the French Revolution with a series of four twilight concerts, July 8-14, featuring great French music and culminating on Bastille Day with a gala finale concert in Hill Auditorium.

July 8 at 9PM: **ANN ARBOR CANTATA SINGERS**, Bradley Bloom, Director, with guest organists MARILYN MASON and MICHELE JOHNS. Music by Debussy, Vierne, Widor and others, including rarely performed works for choir and two organs. First Congregational Church. $10

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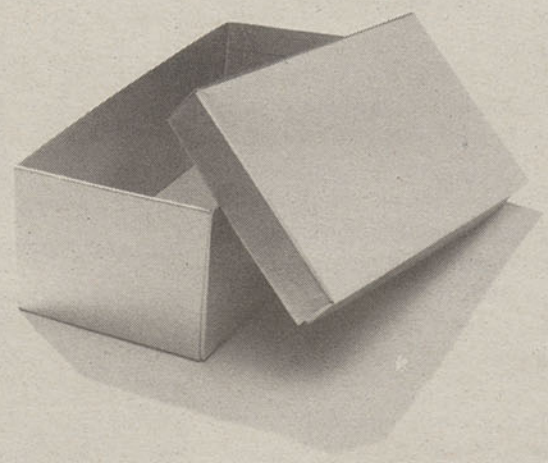

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Building Mt. Bivouac

The latest chapter in Ed Davidson's retail saga featured stage riggers and styrofoam

Bivouac owner Ed Davidson, an eighteen-year veteran of campus retailing, has adapted unflinchingly over the years to students' fickle tastes. "When you see growth, you've gotta go for it, wherever it is," he insists. Now, he says, trendy clothing is on the decline—and he's putting a mountain where his mouth is. With student tastes in fashion swinging back to the casual styles of the early 1970's, Davidson is betting that the look will last. "Mr. Bean's been in Maine for a lot of years," he reasons. So in early June, he moved most of the clothing from his Outdoor Shop down the street to his main clothing store beside Nickels Arcade. But first, he hired theatrical stagehands to build a mountain set in the store.

When we visited his store on a balmy evening in May, the bearded yet boyish looking Davidson had to shout to be heard over the pounding of hammers and the whine of a power saw. "I wanted someone who could create a mood quickly," Davidson said between bites of pizza, "something dramatic and interesting that wouldn't be expensive to do." He didn't have to search far to find the right people for the job. He has been supplying Ann Arbor stage riggers and carpenters with climbing equipment for several years.

"Here's the guy you want to talk to," Davidson said, pointing to a ponytailed, walrus-mustached worker standing in the middle of the store, deep in thought. "That's Jackson; he's running the show."

Davidson first approached stage rigger and longtime Bivouac customer Jackson Lockard back in March to ask if he could transfer his set-design skills to a retail store. While Lockard admitted he was more accustomed to hanging light trusses for rock concerts and basketball games, he thought the idea made sense. "Retailing's a trendy business," he explained as he inspected a spire-shaped sheet of blue styrofoam glued to the wall. "By using stage sets, Ed can afford to change scenery three times for every one time he remodels the store. Good stagehands can build a set and tear it down in no time."

Theatrical carpenter Bill Craven, a mild-mannered lifelong Ann Arborite on hiatus from touring with "Elvis: A Musical Celebration," was manning the power saw set up outside in Nickels Arcade. Carpenters Cal Hazelbaker and Rick Berthelot were back by the dressing rooms trying to figure out how to fit boards onto an uneven wall. Both were fitting this job around other projects,

Hazelbaker a Michigan Opera Theater production and Berthelot his work at the Michigan Theater. "That's the way this business is," Lockard shrugged. "When you've got a job, you work long hours. When nothing's happening, you chill out."

While Lockard and the others were confident they could build a mountain scene worthy of the stage, they wondered how it would transfer to a retail store. "This is conceptual art," Craven said, sawing a board for a chalet dressing room. "It exists only in the moment. In the theater, everybody buys into the fantasy, but here . . ." They also wondered how the set would take the pounding of heavy shopping traffic. "We don't do real carpentry, we do scenic carpentry," Lockard cautioned. "There's a big difference. This is not Aunt Gertrude's house we're building. Durability is a problem we usually don't have to face."

If fashion trends are as volatile as they've been since Davidson came to Ann Arbor in 1971, he won't have to worry about the mountain's durability. Leaning over a rack of khaki shorts, Davidson recalled how he began his career selling army surplus out of a converted diner ("the place wasn't any bigger than the Fleetwood") on the University of Iowa campus. "Army surplus was the thing back then, but if you wanted it, you had to drive forty minutes to Cedar Rapids, and nobody had a car. There were literally boatloads of stuff coming in from Vietnam, so a friend and I got a ride to town, bought twenty-five field jackets, marked them up a little, and sold them. That's how it all started."

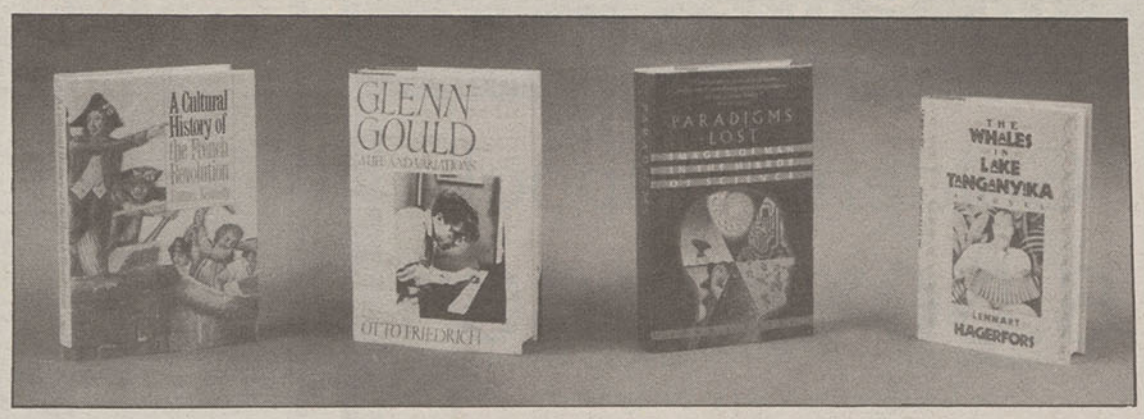
After graduating with a degree in history, Davidson decided the Iowa store was too small for two people, so he came to Ann Arbor, where he had friends. For the first year, he operated Bivouac out of his two-bedroom apartment on East William, above Campus Bike and Toy. He moved to his current location in Nickels Arcade when P.J.'s Restaurant closed in 1973. Originally, the building housed a bank, and relics from it still remain. "That's why I've got such terrible display windows," Davidson complained, pointing to a tall, narrow window above a half-done mountain peak.

He was pleased, however, with what the bank had left him for an office. "You wanna take a walk?" he asked, and before we could answer, Davidson was leading the way down a wide marble staircase. His office was the vault where safety deposit boxes were once stored. The huge round steel door that protected the room was propped open; Davidson has placed a shelf strategically in the door's path to avoid any chance of its closing.

"There was a point when I started out that I was so tight for money I actually had someone in to scrap that door," Davidson laughed. "But it turned out to be filled with concrete, so I was out of luck."

Davidson hasn't had to depend very much on luck since then. Bivouac has grown into side-by-side men's and women's clothing stores and, a few doors ►

New and Recommended!



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Glenn Gould (A Life and Variations) by Otto Friedrich. Random House, hardcover, $24.95 — **$17.46** through July.

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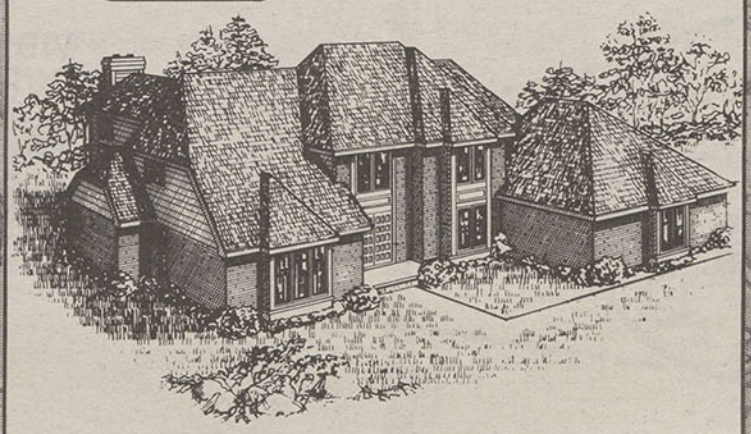

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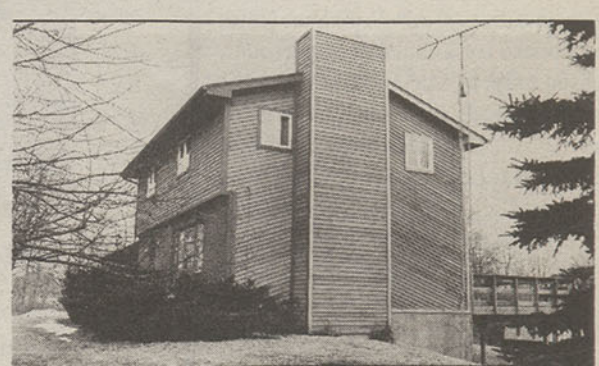

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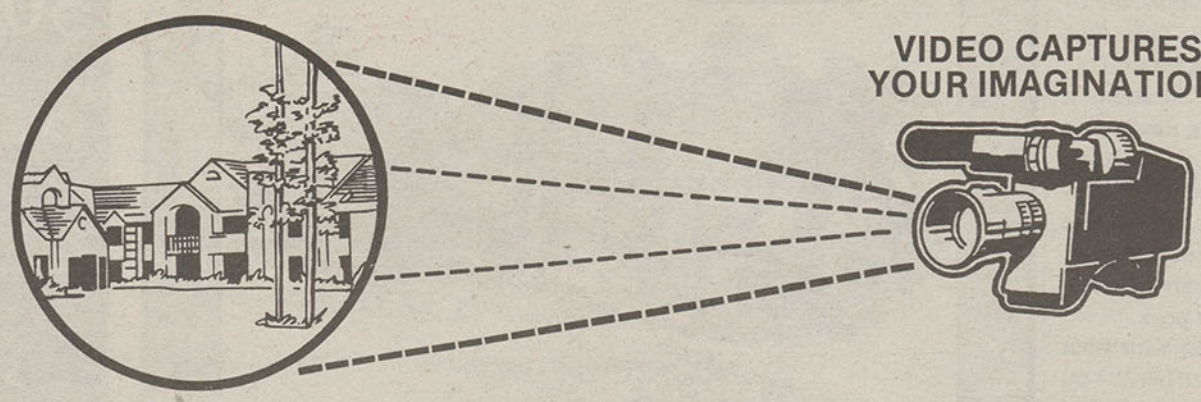

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south on State Street, a separate wilderness outfitting shop. Davidson said his strategy is just to be interesting and change with the times. "Look at the stores that have gone out of business, like Rear Ends and Mark Keller. They had a concept they thought would work and they refused to adapt to Ann Arbor," Davidson argued. "When a retailer buys only what *he* likes, he's going to be closing his doors real quick."

Davidson has made a point of adapting to the first hint of changing tastes. "Take outdoor equipment," Davidson said, leading the way back up the marble stairs and down the street to his Outdoor Shop. When army surplus fatigues and field jackets stopped selling, he started to push the outdoor equipment. "We were selling old mess kits, canteens, and pup tents. Then all of a sudden our customers wanted new stuff. So we started stocking goose down sleeping bags and big tents with floors and mosquito netting. From there, things just took off."

Right now, "climbing sales are going through the roof," he said with a straight face. "They've got climbing races now on Wide World of Sports." The craze apparently has also caught the U-M's attention: according to Davidson, the university is planning to build a climbing wall on North Campus. "I thought about building one," Davidson added, "but there was a tremendous liability problem."

Even building a mountain stage set turned out to be a lot harder than he'd figured. When they first planned the project, Lockard and the other stagehands had lofty ambitions and an aggressive timetable for building the set. They were going to transform the dressing rooms into Swiss chalets, make huge styrofoam crags in ceiling corners and around pillars, then finish the mountains with a granite-like textured paint they used on the alpine setting of a Wagner opera recently performed in Detroit. All this, in theory, was to be done in less than a week.

Instead, the project dragged on for two weeks. On the third day, Craven had to catch a flight to New York to set up "Elvis" on Broadway. Lockard himself had to take down a set for Michigan Opera Theater, and the other two carpenters could only put in snatches of work at odd hours.

When they finally finished, the retail mountains weren't quite as awe-inspiring as the real thing. Seen up close, instead of from the forgiving distance of a theater seat, they looked exactly like what they were—sheets of styrofoam painted gray.

But if the final result wasn't as dramatic as Davidson expected, he didn't let on when we revisited him in early June. "I think they did a pretty good job," he said, nodding his head slowly as he surveyed the riggers' handiwork. "Of course, now we've got to work with what we've got."

He wended his way slowly through the store, pointing out where he planned to stick pickaxes and how he planned to display clothing hanging from climbing ropes. "This is just a start," he insisted. "We're going to build on this, and when we're done we'll have something." ■

Calls and letters

Turnberry's profit margin

Our list of cost increases in the proposed Turnberry subdivision (Inside City Hall, June) missed the most important element. We cited a letter from developer Ed Shaffran that blamed $9,000 in price rises on the city's refusal to waive parks and design requirements, then added that the developer's own decision "to use costlier materials than those earlier discussed has added another several thousand dollars to the price. The remainder of the $30,000 difference between the current projected cost of each unit and what was dreamed of will presumably go to Shaffran."

Shaffran phoned to say that a lot of people who read that seemed to think he was keeping the *whole* $30,000. On the contrary, he says, we never accounted for Turnberry's biggest cost increase: his own decision—made after getting reactions from prospective buyers and real estate agents—to build bigger homes than originally planned. As first discussed, Turnberry's smallest homes would contain 700 square feet and sell for $60,000; in Shaffran's current plan, they will be 1,000 square feet and cost $90,000. "When you add three hundred square feet at seventy or eighty dollars a square foot, you've added twenty thousand dollars just like that," he pointed out.

Bat bites and rabies

"We consider bats rabid unless proven otherwise," Dr. Patricia Prue of the U-M's Pediatric Walk-In Clinic said in a phone call. After reading our story about U-M bat catcher Rosemary Kuderick (Around Town, June), Prue was worried that people might confuse the risk of being bitten by a bat (which is relatively low) with the seriousness of a bite when it does occur. "Rabies is a uniformly fatal disease," Prue cautioned. "We vaccinate everybody who is bit by a bat."

Jim O'Sullivan

Paul O'Sullivan called us to point out that the June Changes column erroneously gives the impression that he is the sole owner of the Food and Drug Mart on Packard and Stadium and of O'Sullivan's Eatery and Pub, which is in the works at 1122 South University. Actually, he is in partnership with his brother, Jim O'Sullivan. They also own the Food Mart near the U-M Hospital, the Lodi Food Mart, and the three PJ's Village stores in Jackson County. The brothers are continuing a business begun by their father back in 1950.

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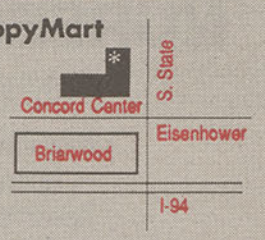

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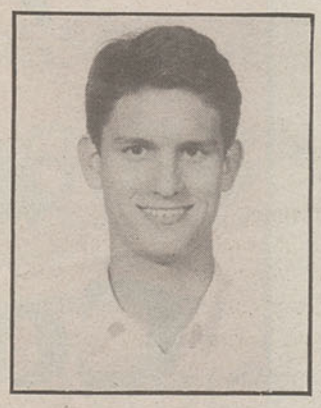

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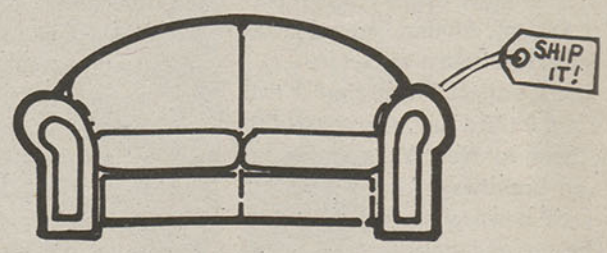

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Gospel rap with the Sons of Thunder

Fire and brimstone find a new voice at the Labor of Love Church

"There's no difference between a Christian E-flat and a Devilish E-flat," insists Donovan Neal, a U-M student and Christian evangelist. The sounds are identical, he says; music gets its moral meaning from its words, its context, and the motivation of its performers.

It's a theoretical argument, but one precisely to Neal's purposes. He is making the case for an upstart new form of music—gospel rap.

Neal, a Westland native and part-time U Club busboy, and Derrick Lindsey, a recent U-M graduate from Detroit, have adapted a Biblical message to the form, tempo, and cadence of rap music. The two men, both members of the Labor of Love Church on East Hoover, perform gospel rap as the Sons of Thunder. They use the music to evangelize on the street and in dormitories and have performed at several area churches and in an after-school concert at Pioneer High School.

Gospel rap is aimed at young people, Neal says, and the Sons of Thunder "kind of have a fire and brimstone [type] of message." One typical rap warns,

"Be not deceived
God is not mocked
What you sow you'll reap
And reap it in flocks."

The new form is controversial. In some churches, the music is "sweeping through," says Marvin Miller, professor of gospel music at Washtenaw Community College. In others, it can't get in the door. The resistance comes from people who object to gospel rap's blending of the sacred and the secular—its mixing of musical styles that, by stereotype, have come to represent the church and the street.

Rap music, which began in the South Bronx and Harlem in the late 1970's, is characterized by sparse instrumentation, a heavy, pounding, percussive sound, and usually rhyming vocals. Morris Lawrence, musician and professor at WCC, says it has parallels to a form of African music in which people talked over drums playing polyrhythms. Like much American popular music of the twentieth century, rap incorporates four basic ingredients of the African tradition: syncopation (an off-beat rhythm), call and response, quartertones and microtones that give a "bending" or "scooping" sound to the music, and a "high content of improvisation," Lawrence says.

PETER YATES

Donovan Neal

They aren't so much rappers who have a gospel message as gospel singers who choose rap as their form.

Lyrically, early rap had a brash and rebellious "street" edge. It was given little airplay even on black radio stations, and it moved into the mainstream only after performers from middle-class backgrounds—like Run-DMC, L L Cool J, and others—took it up. Def Jam records, a company founded by two college students in a dorm room a decade ago, provided the impetus.

Gospel, in contrast, has been a mainstream form in America for decades, influencing many other types of music. It, too, includes many elements of the African tradition. But although it has become an integral part of the black church, it was once controversial, too, Lindsey says.

The Reverend Charles Hawthorne, pastor of the Labor of Love Church, says that Thomas A. Dorsey, known as "the father of gospel music," was originally a jazz and blues artist. When he first mixed jazz, blues, and classic spirituals to form "gospel," Hawthorne says, the church did not embrace it. Dorsey's music was described in much the same way gospel rap is described today. It was "the defiler of sacred hymnody with downhome blues, the sweet sounds of heaven thrown together with the noise of hell," Viv Broughton writes in the book *Black Gospel.*

Dorsey's music soon won acceptance in the church and has continued to grow and evolve. One offshoot has been the "contemporary gospel" of the last ten or fifteen years, which can sound like anything—R & B, jazz, and, now, even rap.

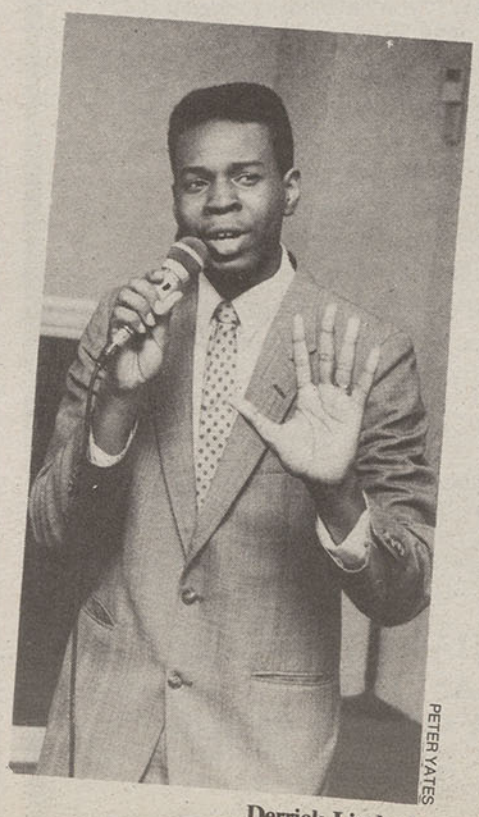
This is where the controversy begins. Updating gospel to include contemporary sounds like rap is tainting the sacred with the profane, some say.

There are Biblical messages that just aren't compatible with popular styles, its critics say. To Marvin Miller, some contemporary gospel goes too far. "When it gets to sound so secular, it takes away the dividing line to me." He carries his point to an irreverent extreme, mockingly dancing in his chair as he sings, "Jesus died on the cross."

"I don't think anyone should be dancing" to that, he says.

Arguments like this don't convince rapping evangelists Neal and Lindsey. What matters is the motivation and the words that go with the sound, they argue. For the past four years, both have been members of the Reverend Hawthorne's Labor of Love Church, which makes a special effort to build a style of ministry accessible to young people.

Hawthorne says he felt a calling to the ministry during his freshman year at the U-M in the 1970's, and he founded and led the United Students for Christ while still in school. He established Labor of Love with a congregation of five people in 1982; it has since grown to seventy members, primarily young adults and college students. It was in this environment that Lindsey and Neal developed their gospel rap.



PETER YATES

Derrick Lindsey

Ironically, Lindsey and Neal aren't particularly fond of secular rap. They really aren't so much rappers who have a gospel message as gospel singers who choose rap as their form. Neal says the rap beat is the hook, the way to get people to listen. On the street, the duo will rap, building up an audience, and then colleagues who have come with them will work through the crowd, talking to the people.

The Sons of Thunder's first rap, "King of Grace," was based loosely on Run-DMC's "King of Rock," Neal says. The key difference is the object of praise: Run-DMC sings their own praises; the Sons of Thunder sing the praises of the Lord. The Run-DMC singer boasts:

"I'm the King of Rock
There is none higher
Sucker emcees
Should call me sire."

Neal and Lindsey's version goes:

"He's the King of Grace
There is none higher
Demons in hell
Acknowledge Him as sire."

Through the song, the Sons of Thunder preach against sins like "Rolling in the hay/Committin' fornication." One verse uses a central stylistic feature of rap lyrics—the singer boasting about who he is or what he has done. In this case, the rap is call and response:

"*Jesus said*
I am the Son of God!
Jesus said
I am the path your feet shall trod!
Jesus said
I am the son of man!
Before Jacob, before Isaac,
before them all, I am!"

Neal and Lindsey argue that this is not boasting. "That was the most important question in the Bible—who is Jesus," Neal says. "We're not bragging on Him, we're just telling what He is."

Whether gospel rap will last as a viable reworking of traditional gospel is an open question. WCC's Marvin Miller believes "it's a fad . . . it's nothing that has a lot of stamina."

But Neal says, "unlike Christian rock, I don't think it will go away."

"Time will tell," notes the Reverend Hawthorne. "I think gospel rap will last as long as secular rap. When secular rap dies, gospel rap will die." ■

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Why might you not have received your tax bill?

- Your purchase of a new home or property exchange may have been too recent to go on city records before the tax bills were printed.
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Whatever the reason, to avoid late charges, if you have not received your tax bill by July 11, call us so we can help you.

Tax bills may be paid at many Ann Arbor banks or by mail to City of Ann Arbor, P.O. Box 8611, Ann Arbor, MI 48107.

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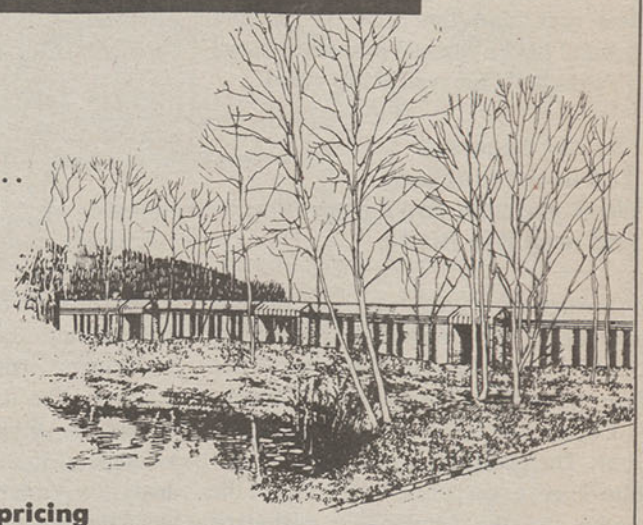

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The Republicans' budget

The Packard-Main windfall eased the worst crunch, but partisan suspicions linger

City administrator Del Borgsdorf's proposed budget—his first since City Council hired him last summer—left council with little room to maneuver. Not counting $17.5 million in earmarked special millage revenues, Borgsdorf's proposed 1990 general fund expenditures total $34.7 million. That's a $2.65 million increase over 1989, when more than $1 million in authorized expenditures had to be cut to eliminate a 1988 budget deficit. To balance the new budget, Borgsdorf had to eliminate thirty-two city jobs held vacant during the 1989 hiring freeze and schedule ten more general fund positions for elimination before the end of the year. Also, Borgsdorf deleted the general fund's usual $600,000 subsidy of the city's annual street resurfacing program and reduced human services funding by $125,000.

The council made only a couple of changes in Borgsdorf's budget, both of them small: the elimination of two Parks Department jobs in exchange for the retention of one police position that Borgsdorf had slated for elimination, and the transfer of $20,000 from Community Access TV to a new "community events" fund to finance city contributions to such things as the Ann Arbor Summer Festival. When the budget was passed, council Republicans also announced their intention to add a $10 surcharge onto the cost of retrieving cars towed for parking violations.

The self-restraint shown by both caucuses in not proposing major budget changes was an implicit vote of confidence in Borgsdorf's strategy for ending two consecutive years of embarrassing and painful budget deficits. The bad news—for prospects of partisan peace on council—is that the few changes that were made were made by the Republicans alone, with no Democratic support. Council failed to reach a bipartisan budget compromise for only the second time in six years, when Republicans turned down a Democratic request to boost human services spending by $7,000 and to reinstate a human rights investigator, a position authorized in the 1987 budget compromise but never filled by the administration.

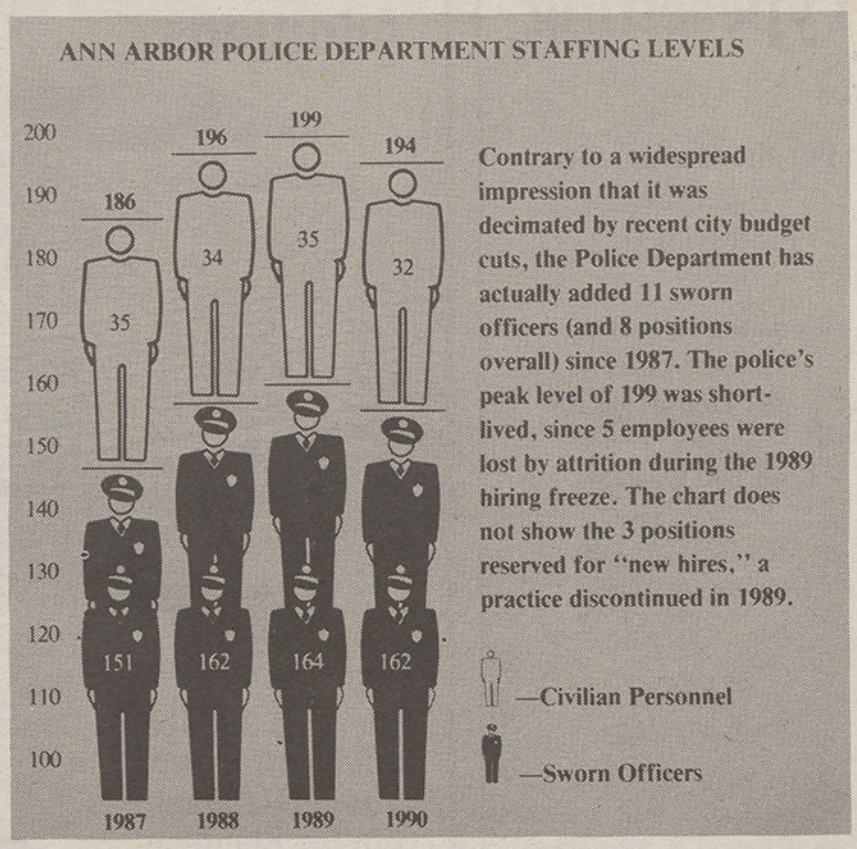
The Republicans refused to appropriate the $29,000 needed to reinstate the human rights investigator on the grounds that, as Fourth Ward councilman Mark Ouimet put it, "the voters have sent us an overwhelming message to be more fiscally responsive." This provoked angry accusations from veteran Democrat Larry Hunter that the Republicans were betraying an earlier bipartisan agreement—"I stand by my word; apparently you don't," Hunter challenged—and that they cared little about fighting racism.

Though council Republicans protested that Hunter was being unfair, their defense often strangely echoed his accusations. "I care [about racism], but we have different priorities," explained Fourth Ward councilman Jerry Schleicher. Mayor Jernigan, the lone Republican to vote with the Democrats on this issue, promised to see that the position was reinstated as soon as there was money in the general fund to pay for it. But Hunter remained unconvinced and unplacated.

Just as past budget compromises have helped foster a sense of shared responsibility and trust between the two caucuses, so this year's failure to find common ground has bred partisan enmity and suspicion. The Republicans feel maligned and misrepresented, and the Democrats feel betrayed and bullied. Less than a week after the adoption of the 1990 budget, the sale of a parcel of city-owned land at Packard and Main (which requires eight votes) was almost stalled when Hunter led the Democrats in insisting on some reassurance that one-fourth of the proceeds of the sale—$375,000—would be set aside for affordable housing, in accordance with an earlier bipartisan agreement. Democrat Ann Marie Coleman proposed to specify that the money be spent on housing that's "affordable" according to federal HUD guidelines—aimed at households earning 50 to 80 percent of the local median income.

All council Republicans—except Terry Martin—quickly accepted Coleman's proposed restriction on the use of the $375,000. What's worrisome for the prospect of partisan relations on council this year is that the Democrats felt the need to get the terms of the agreement spelled out in the form of a virtual written contract. For the time being at least, verbal assurances between the two parties no longer seem to carry much weight.

Even with his stringent cost-cutting measures, Borgsdorf's original budget left the city with no reserves to meet a 1989 budget deficit anticipated to reach at least $460,000. But developer Estelle Schneider, who is building the Seasons condominiums next door, bid a staggering $1.5 million for the Packard-Main parcel—seven times the land's appraised value. It was enough money to forestall yet another round of spending cuts. If council approves the settlement Borgsdorf negotiated with the city's labor unions to allow the city's robust pension fund to pay for retirees' health insurance, it would be another $1 million boost to city coffers. With it, the city could anticipate reaching the end of the 1990 fiscal year with a fairly sizable cushion in the general fund.



The cost of the cuts

The Republicans sacrificed to rebuild the police—but it turns out that it's the Fire Department that's really hurting

Flexing their newly expanded majority muscle, council Republicans decided to cut two Parks Department jobs to save one police officer's position in the 1990 budget. The lopsided two-for-one trade-off reflects the strength of their commitment to the Police Department. They felt that the police—who lost five officers and three civilian employees in 1989 to the first round of City Hall belt-tightening—had already paid their share in solving the city's recent budget problems. The loss of those eight positions offset the eight positions council added in adopting the 1988 and 1989 budgets, apparently undoing the highly publicized and often controversial police buildup that began when Mayor Jernigan was elected in 1987.

But it turns out that the Police Department emerged from last year's budget cuts in better shape than many observers believed. The department currently has 194 authorized positions—eight fewer than its peak strength last year but eight *more* than in 1987, the year before its recent buildup began.

The secret of the Police Department's growth is that during the past two years it's been adding as many new personnel outside the normal budget process as council had added in adopting the annual city budget. In 1988, former city administrator Godfrey Collins added five police officers in the budget he submitted to council. During that fiscal year, Collins authorized Police Chief William Corbett to add two clerical positions to his investigations section, and the Police Department added three officers funded by state grants approved by council. Only one of those three positions is still being partially funded by the state, but as the grant money has run out, the cost of these positions has been absorbed by the city's general fund.

In 1989, Collins added a lieutenant to the Police Department's communications section, and council added two positions—a detective and a police officer—to staff a new "community crime unit" to fight the city's growing illegal drug trade. At the same time, the Police Department began for the first time to count as part of its authorized strength its three "new hires," a name for officers who are hired and trained in anticipation that authorized positions will open up by the time their training is completed. This long-standing practice ended when Collins installed a city-wide hiring freeze last year. Three of the eight positions cut from the Police Department, then, were not actual jobs on the force but the result of a management technique used to maintain authorized levels.

Through that shift and the little-noticed additions, the police weathered last year's hiring freeze in surprisingly good shape—far better than the Republicans acknowledged when they adopted their budget. In contrast, the freeze left the Fire Department genuinely weakened.

While the Police Department has grown since 1987, the Fire Department currently has 110 authorized employees—12 *fewer* than in 1987. That all-too-real 10 percent staff cut has forced the city to take one of its fire engines out of service. ■

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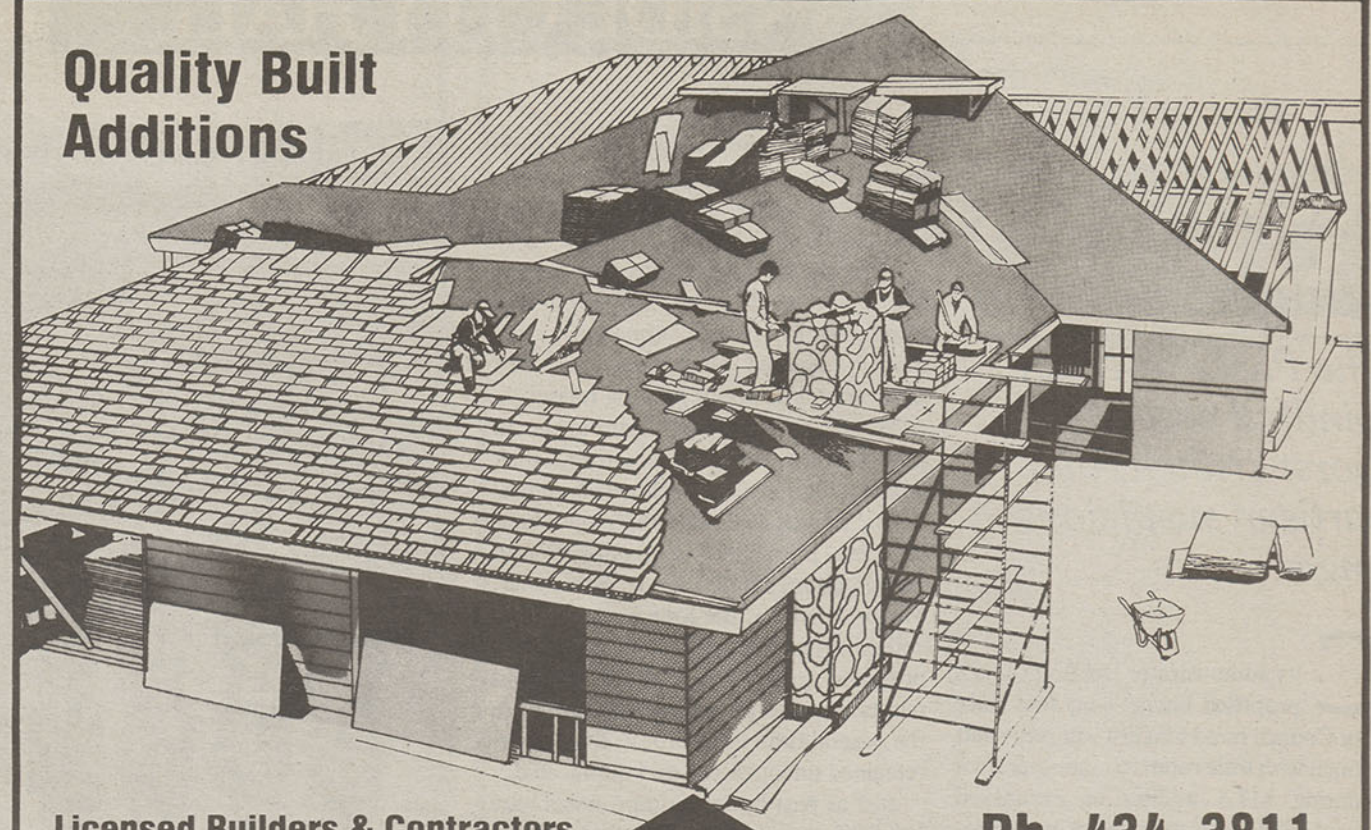

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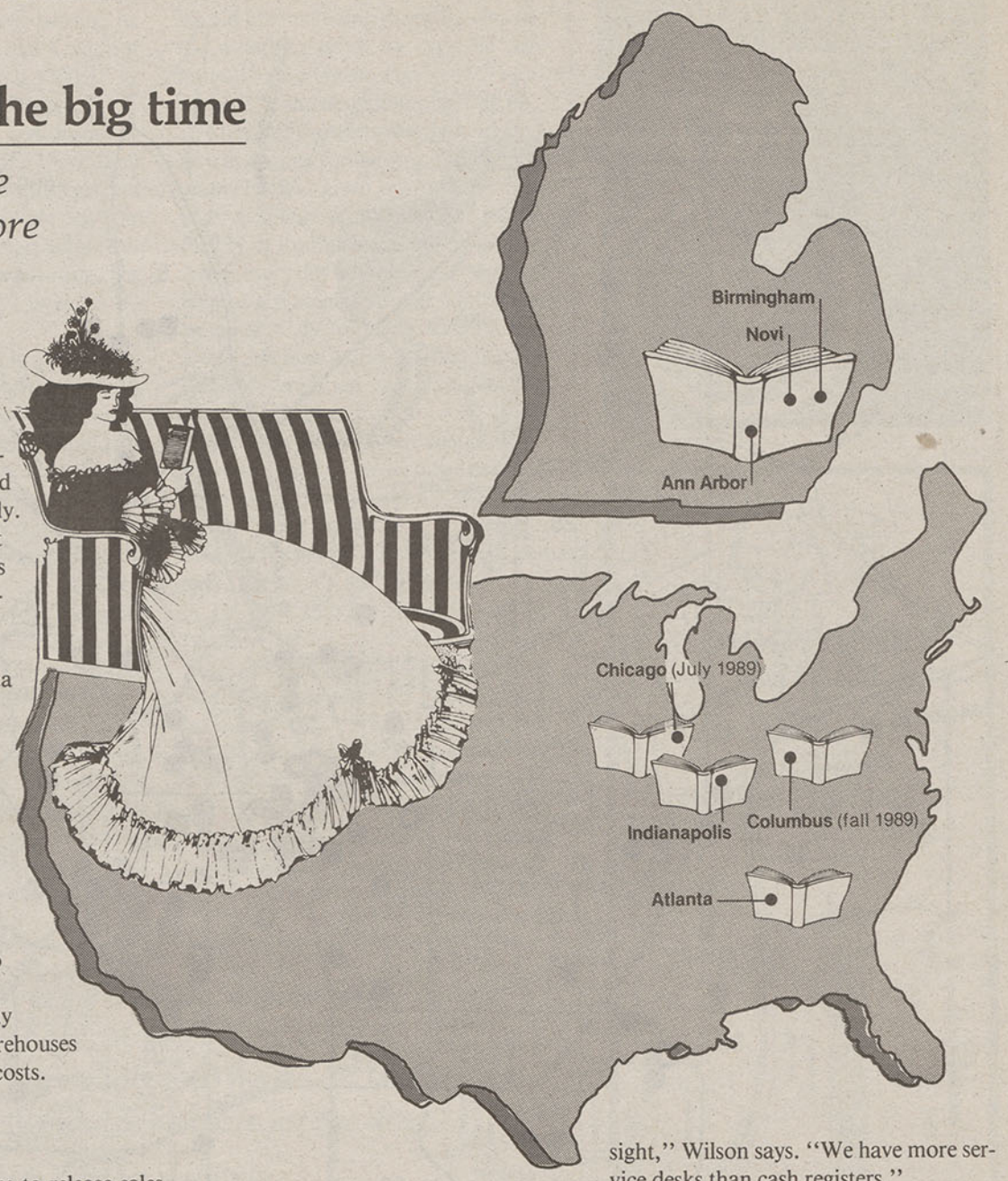
Borders quietly moves into the big time

With five stores open and more in the works, Ann Arbor's favorite bookstore is fast becoming a regional force



Since 1971, when brothers Tom and Louis Borders opened a small bookstore across State Street from its present location, Borders Book Shop has grown to become one of the city's most prized institutions. Most Ann Arborites regard Borders as unique, a distinctly local treasure, certainly not to be confused with a chain bookstore.

But local proprietary feelings notwithstanding, Borders is no longer simply a homegrown bookstore. For the past four years, the company has been quietly and steadily expanding into new territory, opening Borders Book Shops in Atlanta, Indianapolis, and Novi and Birmingham, Michigan. A sixth Borders will open this month in the Chicago suburb of Oakbrook, and a seventh is slated to open in Columbus, Ohio, this fall—just in time for football season. The company now employs 245 people in its stores and in its book ordering and warehousing operation, Book Inventory Systems, Inc. BIS, also headquartered in Ann Arbor, orders, ships, stores, and tracks inventories for all the Borders bookstores, and for ten independent bookstores as well.

The slow pace of Borders's expansion is intentional. "We're not in a big hurry," explains Debra Wilson, regional vice president of operations for the company. "We plan to grow very, very slowly. We want to open one or two stores a year." Future growth will be directed by a new president, Robert Di Romualdo, a former executive of Hickory Farms who was hired in January.

Wilson describes the strategy behind Borders's growth: "We look at the education level and population base of a potential site. Our stores are so large [between 10,000 and 15,000 square feet] that we need to be in an area with a sufficiently large population to support them. Our decision to open a new store is really driven by whether we happen to find as good a site as our existing ones. We're always looking."

Tom and Louis Borders continue to play "an active role" in guiding the business, Wilson says. Indeed, the selection of Atlanta as the first branch location in 1985 was largely due to the fact that "one of the owners really likes Atlanta."

According to one Borders employee, the company's growth so far has been based as much on that kind of serendipity as on strategy. "They seem to choose places the way you'd choose a book," the employee says. "You stumble on it—or someone recommends it—and you look it over carefully. The final decision about whether to buy it always involves a lot of intangiables. It's an intuitive choice."

Except for the Atlanta store, Borders's expansion has so far been concentrated in the Midwest, so that the new branches can be supplied from the Ann Arbor warehouse. If the company does decide to expand beyond the Midwest, to the East Coast or elsewhere, it would probably need to acquire new warehouses to hold down shipping costs.

Wilson declines to release sales figures for the privately held company, but Borders is apparently thriving—unlike independent booksellers nationwide. There is almost no price flexibility in the book business (publishers set prices), profit margins are notoriously low, and independents face formidable competition from the chain outlets.

It's no mystery why Borders has prospered, Wilson says. "Borders occupies a niche that has allowed us to do well. Our inventory is very, very deep—beyond just the *New York Times* best-sellers. We carry university press books and what we call short discount books, books that we don't make much money on. It's more of a company philosophy that we want to keep good books in print. We don't really look at mall stores as competition. In fact, we support all bookstores."

Mall bookstores count on drop-in traffic and impulse sales, and the large chain outlets, like Waldenbooks and Doubleday, have relatively shallow inventories (18,000 to 20,000 titles at best, compared to around 70,000 at the average Borders store). Mall stores are stocked uniformly through a centralized buying operation that controls not only which titles are bought but which are prominently displayed in the stores. Borders's stores are large, free-standing buildings, usually company-owned, and usually near a mall but not in it. They draw relatively little drop-in traffic; they are destinations in themselves.

Wilson speculates that many people visit Borders once, find something they couldn't find anywhere else, and become hooked. "We attract and even create book lovers," she claims. "Borders has a browsing environment that's inviting to people. We have wide aisles, chairs and benches. We encourage people to browse."

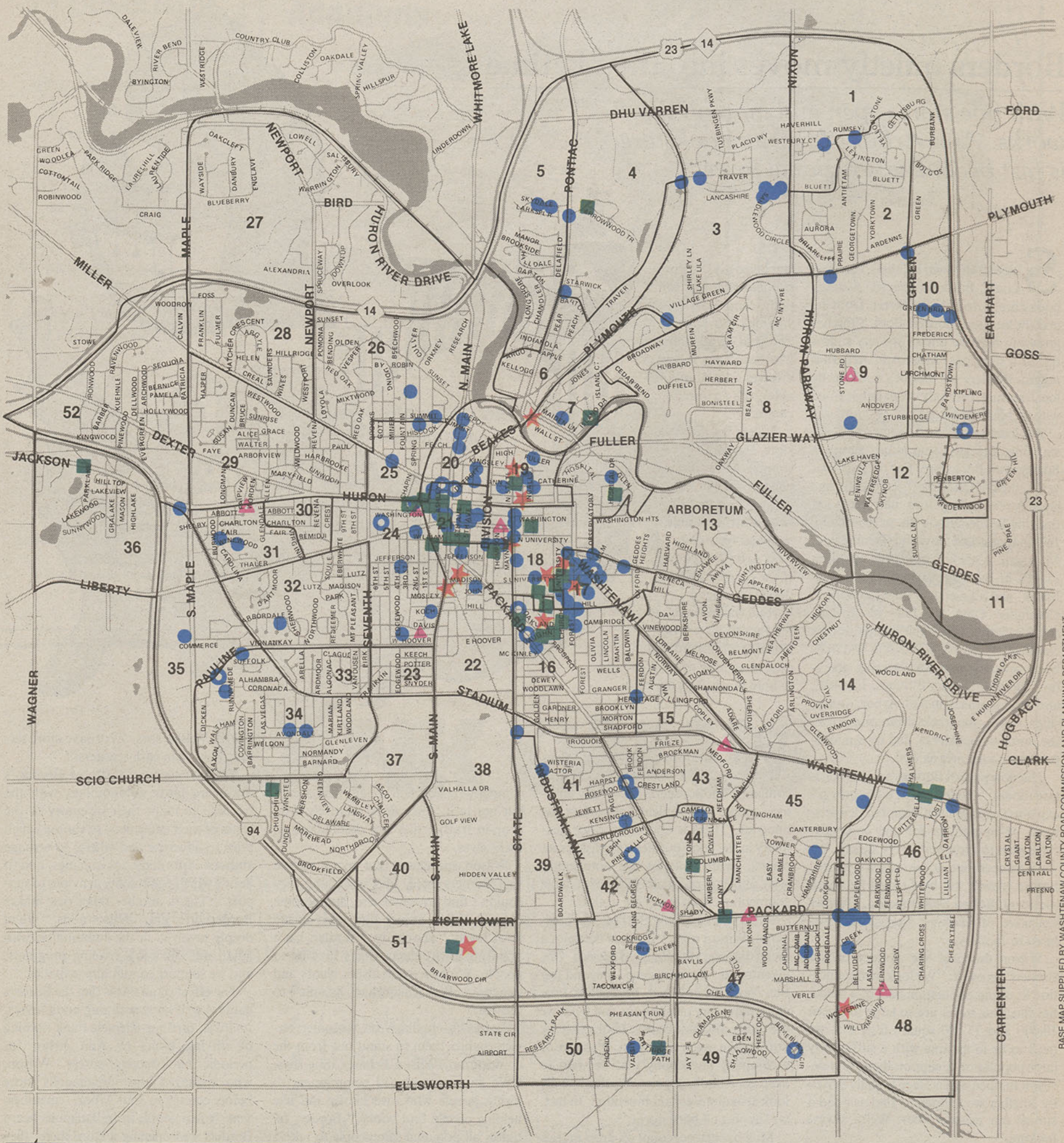
Borders's emphasis on customer service enables them to stand out from the competition, Wilson believes. She says, "We have a continued commitment to hiring people who love books and like helping people find books." Borders requires all potential salespeople to take a broad-based written test that requires comprehensive knowledge of classic and contemporary titles, authors, and subject matter. The company hires only full-time salespeople and offers a generous profit-sharing program. As a result, sales staffs are knowledgeable and well educated; many have advanced degrees. And there are lots of them. "You won't walk into a Borders store and see one person sitting behind a cash register and no one else in sight," Wilson says. "We have more service desks than cash registers."

The management staffs of Borders's stores are fairly autonomous, with the freedom to tailor their inventory to the tastes of their customers, to choose which titles to advertise and where, to arrange authors' visits and book-signings, and to decide which community activities to support. "That's another thing that makes Borders different," Wilson adds. "We're deeply involved in the community, with adult and children's reading programs, and we support community activities."

The effect of all this is that the Borders name is well known among book lovers. Its loyal, farflung clientele think nothing of driving hours to Ann Arbor for periodic book-buying sprees. Wilson, who managed the Indianapolis store before coming to Ann Arbor, remembers that "when people in Indianapolis heard Borders was opening a store there, they said, 'Great, now I don't have to drive to Ann Arbor anymore.' We're hearing the same kinds of things in Chicago now."

Although Borders carries some "art prints" and cards, the company has no plans to dilute its strength in books by branching out into sidelines in a big way, as some stores have done. "We carry the prints primarily for visual relief," says Wilson. "They look good against the books." ■

ANN ARBOR CRIME: MAY 1989



BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- Burglary
- Attempted Burglary
- Sexual Assault
- Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during May. The symbols indicate the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies.

Neighborhood Watch block captains are notified promptly of crimes within each numbered area. To take part, call Neighborhood Watch at 994–2837 (Mon.–Fri. 9 a.m.–4 p.m.). If you have information about a crime, call Neighborhood Watch or the anonymous 24-hour tip line at 996–3199.

MAY CRIME TOTALS

(includes attempts)

	1989	1988
Burglaries	115	142
Sexual Assaults	9	17
Vehicle Thefts	32	30
Robberies	14	12

John S., community prisoner

How cocaine and theft unraveled a truck driver's life

He sits on the wrong side of the desk at the parole office at 117½ East Liberty, a slightly built man wearing jeans and a khaki work shirt. The shirt is open at the collar to show a turquoise T-shirt and a pair of sunglasses dangling from the U of his neckline. Its long sleeves are rolled up to half-expose a red heart tattoo with a woman's name in it.

The woman is his ex-wife, he explains. They were married fifteen years and had two children. They're not married now, not since he was sent to prison two years ago for theft. He hasn't visited their children since then. He felt it best not to, since he chose drugs over his family in 1986.

John S.—he requested his last name not be used to protect his family and living arrangements—is a "community prisoner," one of more than 100 convicted felons serving the last part of their state prison sentences in Ann Arbor. If the Department of Corrections (DOC) had succeeded in its efforts to turn the Varsity House motel into a halfway house, he'd be living there. Instead, he rents an apartment and wears an electronic device around his ankle that automatically reports unauthorized movements to the DOC.

John S. is part of the DOC's Community Residential Program. It has been in existence since the mid 1960's but has expanded greatly in the last decade as the number of people in state prisons—and the number coming out of them—has nearly doubled. John is fairly typical of the felons spending the last part of their sentences in the program, says Ann Arbor parole office supervisor Brad Howell, except that at forty-five he is older than most; the median age is probably twenty years younger.

John was convicted of stealing from his employer. He was a semi-truck driver for an Ann Arbor company that distributes power tools. His wife worked in the office. He says that in 1986, someone at work offered him cocaine. He'd tried it before, in his early adulthood in New York; things were going well here, and he thought he could safely indulge his taste for the drug.

"I was wrong," he says simply.

As he recounts it, he was soon spending his entire paycheck on drugs. He then began stealing from the job to help with household expenses. John says he has no real notion of just how much cocaine, and later heroin, he used. He says, though, that it was not unusual for him to spend $300 a day for drugs.

He got the money, he says, by pilfering tools that retailed for more than $600 each. He sold them in Ypsilanti for about $125 apiece. He says he thought he was too smart about his thefts to get caught. "I was wrong," he says again, with a wry twist to his mouth.

John was arrested in November 1986, about six months after his thefts began. He was charged with embezzlement and agreed to plead guilty to a lesser charge of larceny over $100. He was sentenced to five years probation, mandatory drug treatment, and $13,900 restitution, to be paid at the rate of $250 a month.

His wife had also been taking cocaine, John says. When he was arrested, she was fired. She completed drug rehabilitation and stayed clean.

He did not. He drifted back to drugs and stopped paying his restitution, violating his probation. He ended up back in court and was sent to prison for a three-to-five-year term. When his wife filed for divorce, he did not oppose it.

In 1986, someone at work offered John cocaine. He'd tried it before, in his early adulthood in New York; things were going well here, and he thought he could safely indulge his taste for the drug.

"I was wrong," he says simply.

John spent thirty days in Jackson Prison undergoing physical, psychological, and placement testing. "I spent twenty-three hours a day in a six-by-ten cell along with five hundred individuals," he recalls. His cell was one of 250 grouped in four tiers, across from another 250. It was open in the front and back and separated from adjoining cells by metal walls.

After his month in Jackson, John was classified "minimum security" by the DOC. He was sent to the DOC's Camp Ojibway in the Upper Peninsula, where he spent the next twelve months.

"All of a sudden, your freedom was gone. My marriage was over, my employment with a good firm was gone, and reality started to set in," he says. "Everybody is the same in prison: you are lowlife, and that's that."

For months, he says, he was angry—angry at his arrest, angry at his sentence, angry at being an average guy being sent to prison. At first, he was determined to spend as little time in prison as possible and then go back to his old life, including the drugs. But as the months passed, he says, he felt himself becoming most concerned with getting out and never going back again.

After just thirteen months in prison, he was eligible for the Ann Arbor program. He was given one of forty-two beds available at a Salvation Army facility in Romulus and bused to Ann Arbor every day to find work. With the help of a placement center contracted by the DOC, he found a job within two weeks. He now works in a factory. He recently remarried and says he has stayed drug-free.

His supervisor at work knows about his record, and so do the other thirty or so employees he works with. "Word gets around pretty quick," he says. He hasn't had any hassles from his co-workers, he says. They don't ask questions.

The DOC calls the factory randomly to make sure he is at work, and his urine is tested twice a week for drugs and alcohol. The electronic tether around his ankle is linked by radio to his telephone, and is programmed to allow him time to get to work and return home. He says if he's even five minutes late getting back, an alarm sounds at a DOC monitoring station.

John says he wants to go straight. There are others in the Community Residential Program who aren't so inclined. Last month, an in-depth *Ann Arbor News* investigation found that the program included prisoners who weren't eligible under the DOC's own guidelines and that prisoners in the program (or escaped from it) committed more crimes than DOC statistics suggested. Overall, the *News* noted, the percentage of community prisoners who graduate to parole without incident fell from 62 percent in 1982–1983 to 42 percent in 1987–1988.

John views the recent uproar over community prisoners with understanding. He admits that he had hard thoughts about convicts himself before his own imprisonment. He says his time in prison changed his mind.

He doesn't claim that there are no hardened criminals in prison. "Some are," he says matter-of-factly. But he also discovered that his own story wasn't all that different from many others'. "A lot of them are normal people leading regular lives," he says, "who got involved in the drug scene." ■

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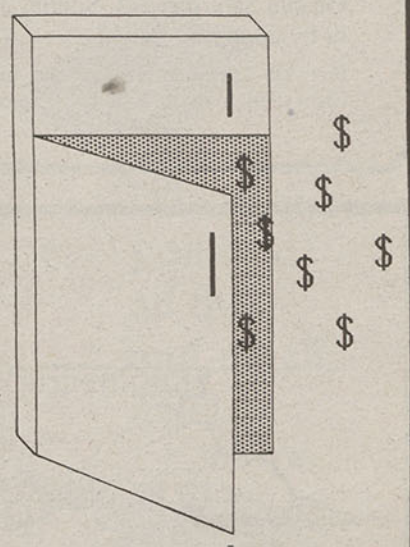

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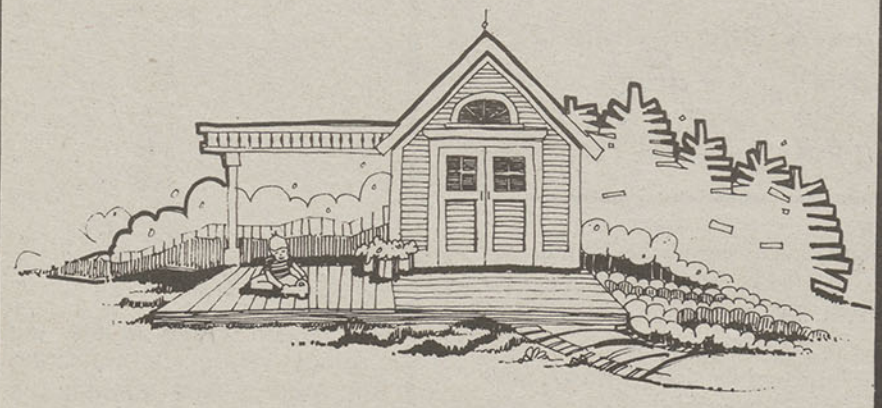

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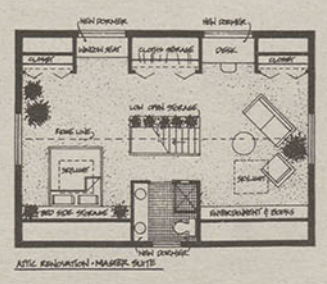

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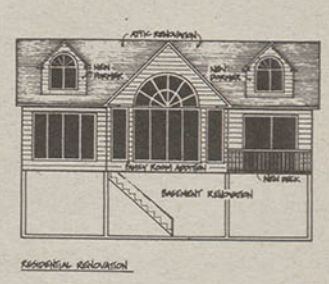

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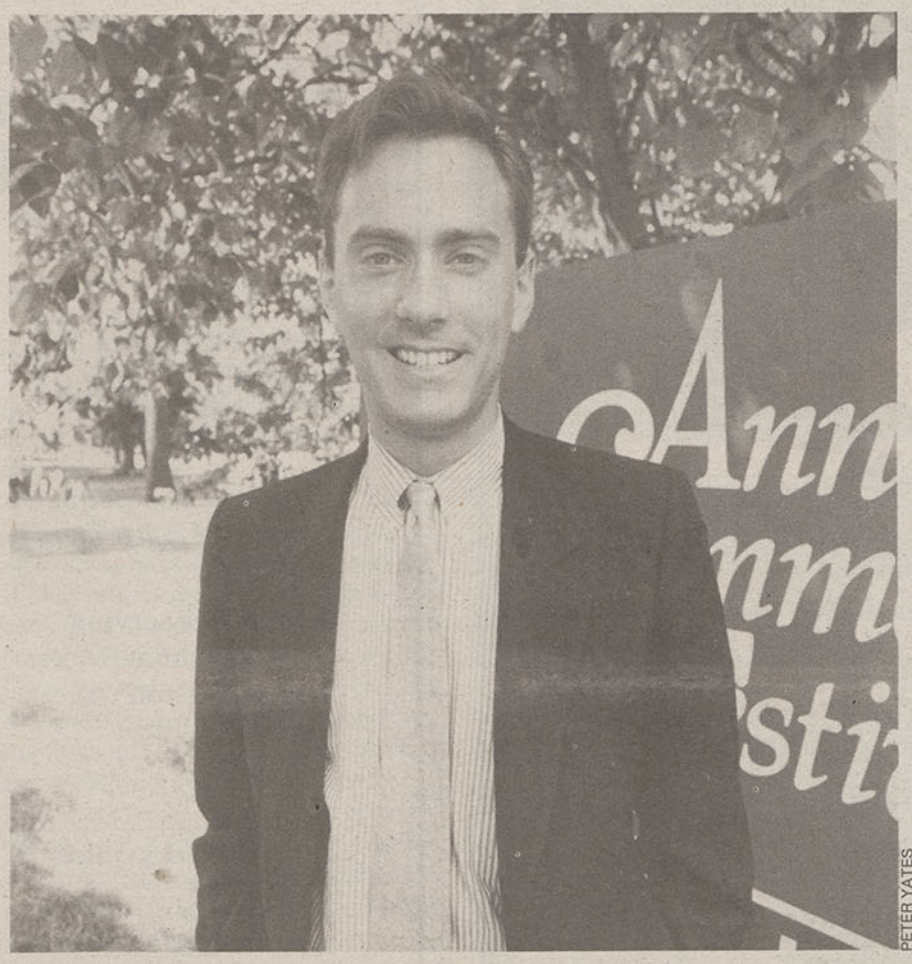
He's made the once floundering festival a success



For the last two years, Alan Brown's typical workday has stretched from ten in the morning to ten at night. Managing the Ann Arbor Summer Festival demands his attention four seasons. "People ask me what I do the rest of the year. It's like asking Santa what he does the rest of the year," explains Brown, twenty-eight. Tall and lean, with intense blue-gray eyes, Brown heads a full-time staff of five who work together throughout the year to plan events, raise funds, and promote presentations.

Brown's schedule would have been a little less hectic if he hadn't been juggling two U-M graduate programs with his leadership position at the festival. This spring he completed both, and now he holds an M.B.A. as well as a Master's of Music in Arts Administration. Although the title of the second suggests it is as much a business degree as the first, Brown says he concentrated on voice performance in the School of Music.

Even though some courses drew credit from both schools—it was more like one and a quarter degrees, Brown explains—he was sometimes overwhelmed, worrying about an upcoming exam during a festival meeting, working out a festival problem when he might have been taking notes in class. More often, the overlapping roles enriched each other. Unlike those who might be torn between two worlds, Brown seems to have integrated art and administration without any internal conflict. He talks as comfortably of joyous moments he's experienced sitting in the back of the Power Center ("You see people who are really lost—they've forgotten their problems") as of how he's made the festival a market-oriented organization ("We've spent a lot of time and energy with our mailing list, and it's paid off in spades").

Other arts administrators believe his combined talents have made the once-floundering festival a success. Marsha Chamberlin, director of the Ann Arbor Art Association, is impressed with the way he's forged equally good relationships with artists, funding sources, and his staff. Says Russ Collins, manager of the Michigan Theater: "If you want someone to put together a performance, call Alan Brown. If you want someone to sing in it, call Alan Brown. If you want someone to run a food service or deal with a temperamental artist, call Alan Brown. There's nothing he can't handle with a great deal of grace and aplomb."

Brown grew up in Birmingham, the younger son of a telecommunications consultant for the Burroughs Corporation. His elder brother, Chris, succeeded as a double bass player for the St. Paul Chamber orchestra, proving to their parents that it was not entirely impractical to study music. When Alan had to choose between apparently conflicting college opportunities—a business program at Cornell or music at Michigan—his family didn't push him in either direction.

"I followed my heart," says Brown, but it was not entirely clear where that led him. His decision to come to Michigan, where he appeared in operas and performed with the Men's Glee Club, didn't stop him from simultaneously developing his administrative talents. In his senior year, when he left the Chi Psi fraternity house to tour Eastern Europe with the music school's chamber choir, he managed the tour. "I had to keep track of things in seven currencies," he recalls. "It was a marvelous experience, both from a business and an artistic standpoint."

The tour ended shortly after Brown's senior year did, and when he returned to Ann Arbor, he noticed he was a college graduate without a job. "All of a sudden, I was facing the rest of my life."

A trained singer with a degree from a well-respected music school, he was qualified to pass himself off as his roommate, whose resume included several minimum wage jobs. He applied for a position with the U-M food services, where he was put to work selling burgers at the art fair.

It didn't take him long to parlay that into an administrative position. He reopened the Michigan Union Grill, booked entertainment at the University Club, and took charge of promotions for the entire operation. Through this, he met Gail Rector, then president of the University Musical Society (UMS), who was organizing the first Summer Festival.

Rector was impressed by Brown's energy and versatility. "It was apparent that he could see what had to be done and do it imaginatively," says Rector, who asked Brown if he would arrange outdoor activities as an adjunct to the festival. In the summer of 1984, Brown showed documentary films on the top of the university parking structure adjacent to the Power Center, and he provided food services there, too. "The Top of the Park, my baby, was born."

For two seasons, several organizations—including UMS, the School of Music, and the theater department—programmed concerts and plays for the festival. The groups brought internationally recognized talent to Ann Arbor for a festival featuring first-rate theater, classical music, and modern dance. But the sponsoring groups—especially UMS—lost heavily when the festival attracted smaller crowds than expected.

In 1986, the festival went through major changes. Art didn't attract audiences. Theater and modern dance were hard to sell. So was classical music. It was easier to sell household names and popular entertainment and less expensive to give local companies exposure. The festival began to include both, alongside more esoteric works they expected to lose money on. "The irony is it's always the most interesting attractions that are the least well attended," Brown says. This year, for ex-

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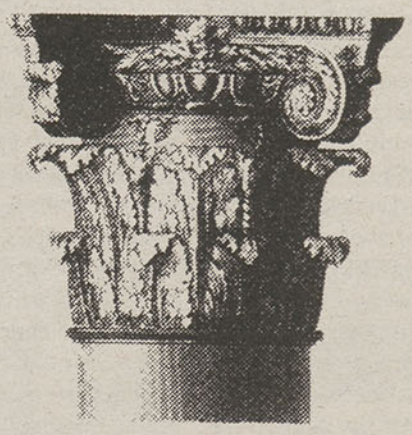

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ample, seats to the Platters and Drifters were almost entirely sold out in May, while many seats are still available for chamber music and theater events.

Operational changes accompanied programming changes in 1986. For the first time, visiting artists were paid by the festival itself, rather than by the groups that contributed to it. Also that year, Alan Brown moved from the Top of the Park—which had become the reason many people went to the festival—to the top position at the festival.

"I was a skinny little kid with little or no experience, and Eugene Power believed in me," says Brown. Brown sees Power—the crusty and willful philanthropist who has been a part of the Summer Festival since its inception—as a mentor, even though the relationship between the two has sometimes been frustrating. "Most board chairmen will call an administrator and say, 'Are we making money?' " Brown explains. "Mr. Power will call and say, 'The sentence structure in the third paragraph of your brochure could be improved.' But I've assimilated many of his methods, and he's come to trust me more."

Power says Brown was thrust into the job before he was ready for it and has done remarkably well. "He's a hard worker, very innovative," Power notes. "He had only one helper in the early days and had to work on his own. He's grown on the job. He's more decisive."

However decisive, Brown is totally unassuming, and he has made his mark on the festival by not trying to make a mark. "The toughest thing in this business is not to confuse your personal preferences with your organizational needs," says Brown, who initiates much of the programming without setting the festival's goals. He sees most events before they reach Ann Arbor, judging their level of professionalism without letting his likes and dislikes determine his choices. "Occasionally I slip in something I really want to hear, like the French classical music series," he begins, then breaks off midsentence. "I could get fired for saying that. There never is an aberration of process."

Nevertheless, Brown organized the series of four French music concerts, a first for the festival. "We're getting to the point where we're putting together custom-made events, and that's very exciting," Brown says. Three solo dancers who are not appearing on the same bill anywhere else perform together at Power Center on July 1. The American Repertory Theater, which brought Andrei Serban's hilarious production of "Sgnaranelle" here when it toured in 1984, returns in early July with another Serban-directed Moliere, "The Miser." This time, however, the Harvard-affiliated company is not on tour—it is simply coming to Ann Arbor at the festival's behest.

Brown is also pleased that the festival is presenting new work by unknown artists alongside performances by people like Judy Collins, Al Hirt, and the Platters. Last season, the Circle Repertory Company bought an untested new play, Craig Lucas's "Reckless," and this summer Peninsula Productions is collaborating with New York University's musical theater program to present new musicals. "It's hard to sell an unknown product, but that's ultimately where artistic progress is made," says Brown.

If Brown were directing programming, there would be more opera and chamber music at the festival. But the artist/manager who runs the festival feels that current popular programming will eventually help the festival realize its artistic vision. By integrating events people want to see with events the board wants them to see, and selling them as a package, the festival is slowly developing an audience for its serious work. Eventually, Brown hopes the festival will win the trust of its audiences, who will come and see whatever they put on.

And if Brown were running the festival independently, it would reach out to the community more. He would bring events to audiences instead of asking audiences to come to the Power Center. There would be concerts in churches and synagogues, for instance. Operas would be performed in someone's garden, plays in someone's living room at $100 a ticket, then the same event would be offered free to the public in an outdoor venue. But since part of the rationale for the festival was to find a use for the Power Center during usually dark summers, Brown does not expect to see his dream realized soon.

Although he doesn't control the artistic direction of the festival, Brown, who came here to study, now plays a central role in the Ann Arbor arts community. "I'm a *townie* now," he says, his voice assuming a pseudo-mocking tone as he underscores the word. He says he'd rather live in a "quasi-rural area" like Ann Arbor than a large metropolitan area like New York, which he visits often, because he doesn't have to commute to work and because the cost of living is lower. "Not just the economics," he points out, "but the grief factor is so much lower here."

Nevertheless, it is hard to resist the $50,000 beginning salaries many of his friends command on leaving business school. Brown currently earns slightly more than half that, and he doesn't feel the festival can afford to give him a substantial increase. Also, with its structure for making decisions, the festival limits his creativity. Recently, for instance, he arranged for Zingerman's deli to provide a special catering service this summer and was chewed out because he didn't put the proposal through established channels. If he is not permitted to make food service decisions on his own, there is not much chance he will be given more programming freedom.

"There's an entrepreneurial side of me that wants to surface," he says, admitting that he's ready to leave Ann Arbor when an offer satisfies him. He does not want to be head of a department in a larger organization, no matter how well it pays, but wants to control his own sphere, perhaps in commercial entertainment. "In a new organization, I'll be respected for the years I spent with the festival," he notes. "Here, I'll always be seen as the skinny little kid they hired." —*Davi Napoleon*

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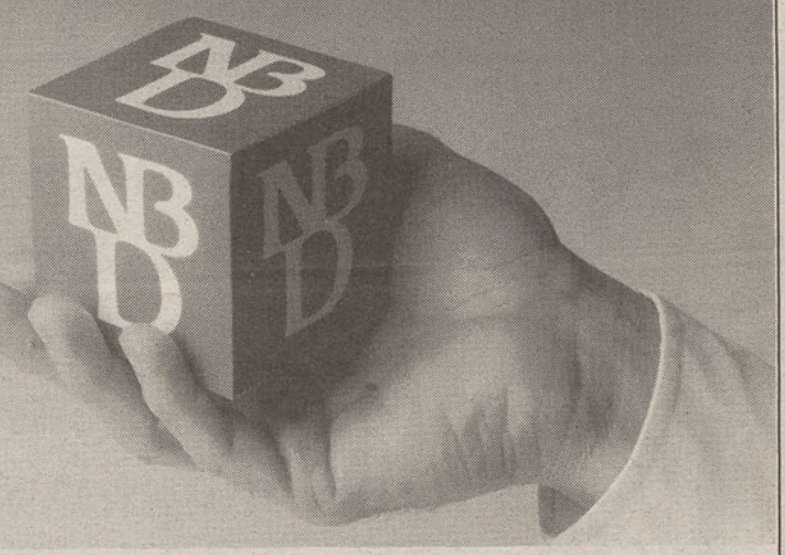

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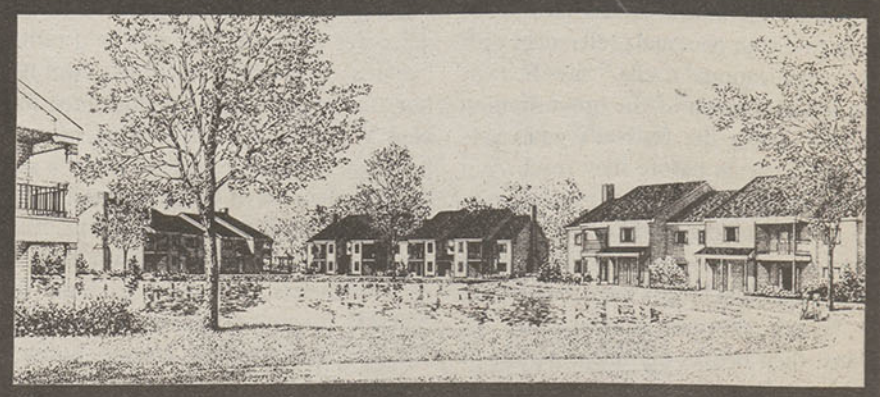

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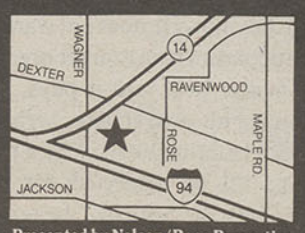

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The Fall and Rise of the ANN ARBOR Symphony Orchestra

The venerable orchestra nearly folded four years ago. An angry violinist, a relentless fund-raiser, and a charismatic conductor brought it back from the brink.

ROBERT CHASE. PHOTO COURTESY ANN ARBOR SYMPHONY ORCHESTRA

By JIM LEONARD

The letter

"I remember sitting among the violins," says Dan Lipschutz, "and thinking over and over that these musicians were capable of so much more." It was 1983, and Lipschutz, a doctor by day and violinist by night, had played in the Ann Arbor Symphony Orchestra on and off since the late 1960's. The Ann Arbor Symphony of 1983 was known among its players for its relaxed, congenial atmosphere. Among local music lovers, however, it was better known for its musical mediocrity and dwindling attendance. Lipschutz was convinced that "there were basically two directions we could go. We could stay a recreational orchestra, or we could try for something better."

There was a third option Lipschutz did not like to consider. The Ann Arbor Symphony Orchestra could simply cease to exist. The University Musical Society featured much more glamorous orchestras in its Choral Union Series and May Festival. The U-M School of Music presented regular concerts by its two student orchestras, the University Symphony and the University Philharmonia. Within the city, the fifty-four-year-old Ann Arbor Symphony was seen more as a recreational outlet for its players than as a serious performing group. Many people in the music community wondered aloud

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aloud if there was even a need for an Ann Arbor Symphony.

In the minds of its nonprofessional enthusiasts, the symphony did have one apparent advantage over most of its competition. As far as anyone connected with it could determine, it was the only independent orchestra in the state and perhaps in the country that still performed without charging admission. This unique state of affairs was possible because so many of the orchestra's musicians performed without asking to be paid for their services. The idea of paying even some of the musicians had originated only in the past decade. Those who were paid had their fees covered by the Musicians' Performance Trust Fund of New York through an unusual and fortuitous arrangement with the local musician's union.

These practices naturally bred an easy-going attitude among the players. According to musicians present at the time, the atmosphere at rehearsals was more social than professional. Rehearsals were held once a week on Monday evenings, and refreshments were always served during the lengthy break. People associated with the orchestra said it sometimes seemed that the refreshments were more thoroughly prepared than the music, and perhaps as important to the players. One musician recalls the time a rehearsal stopped entirely while repairs were attempted on a malfunctioning coffeepot.

The symphony performed four or five concerts each season in either Hill Auditorium or Power Center, always on a Sunday afternoon so families could attend. Because any organization affiliated with the university had first priority on either hall, the symphony was forced to schedule its concerts at times when the university was closed: on the Sunday after Thanksgiving, during spring break, or after the May Festival.

Needless to say, this kept the size of the audience down. Between the symphony's awkward schedule and uninspired playing, attendance hovered between 300 and 400. The orchestra seemed lost in the plush surroundings of Hill Auditorium, a hall designed to seat more than 4,000.

"Financially, we depended on a few very generous patrons, who weren't getting their money's worth, and musically, we were nowhere near to living up to our potential," Lipschutz continues. "So I wrote a letter suggesting ways in which concerts could be improved." Although no one can produce a copy of the letter or recall its exact contents, it was apparently a fiery indictment of the symphony's condition.

It must have been persuasive, too: the directors responded by asking Lipschutz to join them. It was a move with far-reaching consequences. Just a year later, the symphony's most outspoken member was asked to accept the board presidency, beginning in the 1984–1985 season.

"I took the job, but only after a fair amount of thought," says Lipschutz. "I knew that the symphony was in a whole lot of trouble." He told his fellow board members "that there were two things that needed to be done immediately. We had to get the people in town interested in the orchestra and, to do that, we had to improve musically."

Rehearsals were held once a week, and refreshments were always served. People associated with the orchestra said it sometimes seemed that the refreshments were more carefully prepared than the music.

"An infinite number of stormy meetings"

In September of 1984, before the first concert of the 56th season, Lipschutz and the board held the first of what Lipschutz characterizes as "an infinite number of stormy meetings." The first topic he raised was whether or not to rehire music director Edward Szabo when his contract ran out at the end of the season. As a member of the orchestra, Lipschutz could testify that the musicians' morale seemed at an all-time low. There were stories of disastrous rehearsals—and of performances almost as disastrous—from a number of players. As then business manager Mary Vanden Belt puts it, "Clearly, the symphony was not thriving. Something had to be changed, and it was hoped that a change of conductors would revitalize the orchestra." Although Lipschutz and the rest of the board credited Szabo with improving the orchestra during his thirteen years as music director, they believed that the symphony had grown as much as it could under him. After a long and bitter discussion, it was agreed: Szabo would not be rehired. They would look for a new music director.

The second topic was even more explosive. As Lipschutz recalls, "Of all the

things the symphony had done, it was proudest of not charging admission." He nevertheless advocated that very idea as an important step toward financial solvency. Anne Glendon, who in 1984 had just joined the board as part of an effort to expand and strengthen it, remembers "a rancorous discussion. The board was split, because there was a great deal of concern that the results would be disastrous." It was argued that charging admission would make it impossible for the symphony's core audience to attend its concerts, and that it would make the symphony ineligible for certain types of funding. However, business manager Vanden Belt "strongly recommended charging admission, for two reasons. First, we desperately needed more funding. Second, people do tend to place a value on things if they cost money." It was finally agreed in principle that admission would be charged, although the issue was hardly resolved.

Perhaps the stormiest meeting was held in February 1985. At the time, the board of the symphony still met in various

PETER YATES

Dan Lipschutz

members' homes. That afternoon, they were looking out over an idyllic winter setting along the Huron River as they tried once again to resolve the orchestra's fate. The meeting began with another discussion of pay for musicians, but quickly became, in Glendon's words, "very desperate. We were literally trying to decide whether or not to fold." The symphony, which had always been financially sound, was sliding into debt. Some members feared that concerts would have to be cancelled to avoid bankrupting the symphony. Other members suggested simply disbanding rather than risking further debts. It appeared to many members that the symphony's time had come.

Anne Glendon had other ideas. An extremely strong-willed woman with an incredible appetite for hard work, Glendon had done a lot of fund-raising for other arts organizations, including a five-year stint with the Detroit Institute of Arts and several years with the University Musical Society. Her good friend Mary Vanden Belt had introduced her to the Ann Arbor Symphony, and Glendon was co-chairing the committee putting on the annual benefit, to be held after hours at Briarwood. The benefit—a champagne reception, an auction, and a symphony "pops" concert—was only a few weeks away. It would have to be unceremoniously cancelled if the symphony folded.

Glendon, in her own words, "refused to allow the work of the forty people on my committee to have been wasted." Her objection prevailed. Talk of disbanding the orchestra was suspended, the benefit was held, and $13,000 was raised—almost a quarter of the symphony's meager annual budget of $60,000. When Mary Vanden Belt decided to step down as business manager the next season, Glendon was asked to take over her post.

The fifth and final concert of that season, the annual young soloists' concert, was still cancelled, and Edward Szabo was told he would not be re-engaged. Szabo was shocked. But within a week of the board's announcement, Szabo emerged as music director of an ad hoc orchestra named the Ann Arbor Philharmonic, which consisted predominantly of players engaged for the occasion from the Ann Arbor Symphony Orchestra.

Szabo had gotten money from the Musicians' Performance Trust Fund to pay the players. Morris Lawrence, the head of the department of music at Washtenaw Community College, obtained funds from the Michigan Council for the Arts to pay for the performance of a piece he had written entitled, "Jazz Trilogy for Jazz Combo and Symphony Orchestra." With additional donations from local businesses and individuals, Szabo and the Ann Arbor Philharmonic took the stage in Power Center on Sunday, April 28.

The concert was well received, but the Ann Arbor Philharmonic turned out to be one competitor the symphony would not have to worry about. The concert was its first and last appearance, under that name or any other.

The February 1985 board meeting quickly became "very desperate," a member recalls. "We were literally trying to decide whether or not to fold."

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A three-and-a-half-hour lunch

Lipschutz had created a revolution in the space of six months. But the symphony still lacked the charismatic personality it needed to rebuild its reputation—specifically, a music director. The job of music director entails conducting, rehearsing, auditioning, and programming. It also entails talking to boards, sponsors, and patrons. It requires being inspiring to musicians, compelling to audiences, and convincing to patrons. It is a prestigious job and a very difficult one.

"Friends I play chamber music with at the [music] school told me about this young genius in the conducting department," Lipschutz recalls. That young genius was Carl St. Clair, then professor of conducting and music director of the University Philharmonia.

Born in the small town of Hocheim, Texas, St. Clair's first experience with classical music came at the age of seventeen, when he saw one of Leonard Bernstein's "Young People's Concerts" on television and vowed to become a conductor. Now a youthful thirty-three, St. Clair was the fair-haired boy of the conducting department. A Faculty Recognition Award presented to him at the time reads in part: "You have it all, youth, extraordinary talent, high standards for yourself and others, and the drive to fulfill all your potential . . ."

At seventeen, Carl St. Clair vowed to become a conductor. At thirty-three, he was the fair-haired boy of the U-M conducting department.

Lipschutz and Mary Vanden Belt got permission to attend a rehearsal of the Philharmonia and went to its subsequent concert. Both of them were very impressed and believed that they had found the person for the job. After the performance, they asked St. Clair if he would be interested in being the music director of the Ann Arbor Symphony. "He was a long way from convinced," Lipschutz remembers. "He wasn't too impressed with the orchestra."

Over a three-and-a-half-hour lunch at the China Garden in the late winter of 1985, Lipschutz and Vanden Belt did their best to convince St. Clair. "They gave me a list of thirteen or fourteen things which they thought a music director did," St. Clair recalls. "I told them I would do two or three things on the list but that was it. A music director is also an administrator, but there are administrative things that a music director shouldn't have to do. I admired Mr. Szabo for doing all those things."

The fact that there was no one else to do those tasks did not concern St. Clair; he wanted to be able to concentrate on artistic matters. As he saw it, "the Ann Arbor Symphony was a social orchestra, a community orchestra. My goal would be for it to become the *community's* orchestra." Lipschutz and Vanden Belt convinced St. Clair that they wanted the symphony to represent the best local music possible. The Ann Arbor Symphony Orchestra had a new music director.

St. Clair immediately pressed for certain reforms. Using his clout and his charm, he insisted that rehearsals had to be held more often than once a week and that refreshments would not be served. He also demanded that the symphony charge admission. "There was little sense of responsibility," he explains. "I could program anything I wanted because the symphony didn't charge admission. I had no responsibility to the audience. The board, the management, the musicians—none of us had anything on the line. There was no artistic thrust to keep us sharp."

As Anne Glendon recalls, "Carl said, 'If they don't want to pay money to watch me conduct, then fire me and hire somebody they *will* pay money to watch.' " That was the argument that finally convinced the board. The symphony agreed that it would charge admission beginning with the first concert of the next season.

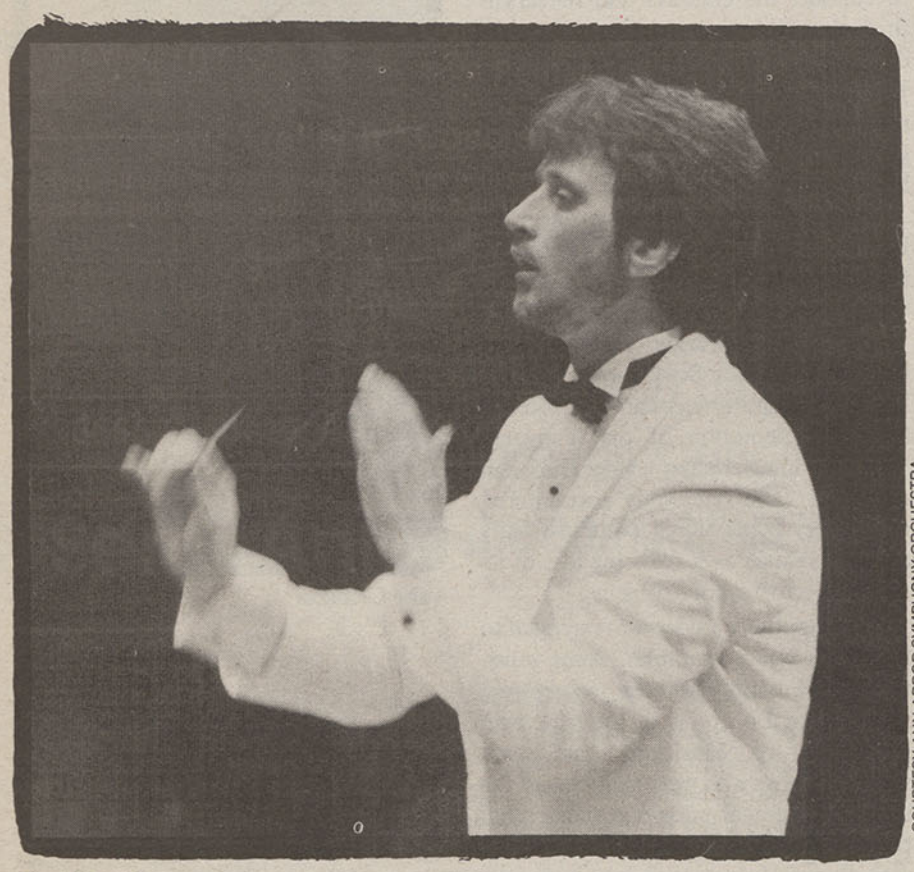
St. Clair also asserted that in order to be the community's orchestra, the symphony had to leave the university's halls and move into the community's hall, the Michigan Theater. Everyone knew that working within the restrictions set by the university was hurting the symphony's attendance, but St. Clair put the idea most simply: "We didn't control the cycle of our life. Imagine that you couldn't control the times you slept or the times you ate, and you'll get some idea of the situation we were in." As important to St. Clair was the symbolism inherent in the move. In his view, performing in university venues had obscured the symphony's community identity. "We needed a place we could call home," he says.

The move would prove to be as revolutionary as anything Lipschutz had proposed. At that time, the Michigan Theater had not yet been remodeled. The interior was still a mishmash of conflicting styles, hiding the neo-Baroque glory of the original auditorium. More important, the

acoustics were questionable at best and awful at worst. But St. Clair's determination and clout as new music director carried the day. "They were really trusting me on this," he says candidly. Starting with the first concert of the next season, the Ann Arbor Symphony would appear in the Michigan Theater.

to the occasion. After all the struggles of the past year, Lipschutz could feel the results of his and the symphony's labors. St. Clair was inspirational, and the orchestra was duly inspired. Thanks to better publicity, touting a much improved product, the audience had swelled to over 1,000, the largest in history, and every member seemed to greet the con-

St. Clair told the board, "If [audiences] don't want to pay money to watch me conduct, then fire me and hire someone they *will* pay to watch."



COURTESY ANN ARBOR SYMPHONY ORCHESTRA

Carl St. Clair

Beethoven's Fifth

The first concert of the 57th season was held on Sunday afternoon, October 20, 1985, with the new music director on the podium. Although the cover of the program book still bore a pen-and-ink drawing of the orchestra in Hill Auditorium, the performance was in the Michigan Theater. Admission was $5 for adults and $3 for senior citizens and students, a very reasonable fee in comparison to those charged by the University Musical Society. The concert began with an overture by Berlioz, followed it with Rachmaninoff's Rhapsody on a Theme of Paganini, and concluded with Beethoven's Fifth Symphony.

St. Clair says he chose the last work only as a means of re-familiarizing the orchestra with the standard repertoire. But Beethoven's Fifth, a piece that has become a universal symbol of man's ability to triumph over fate, was certainly appropriate

cert rapturously. It was a time of celebration; the Ann Arbor Symphony Orchestra had arrived.

Unfortunately, it soon appeared that the new music director was about to depart. St. Clair had been a conducting fellow at Tanglewood, the summer home of the Boston Symphony Orchestra, over the preceding summer. That winter, he auditioned for the job of assistant conductor of the BSO. On January 27, 1986—before he had conducted more than two concerts with the Ann Arbor Symphony—St. Clair was appointed to the Boston post. It seemed that the charismatic director's first season with the Ann Arbor Symphony would be his last. Publicly, the symphony's leaders professed pride in St. Clair's accomplishment. Privately, they worried about the orchestra's future without the conductor who had restored its musical reputation. ►

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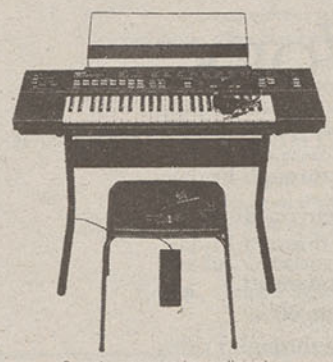

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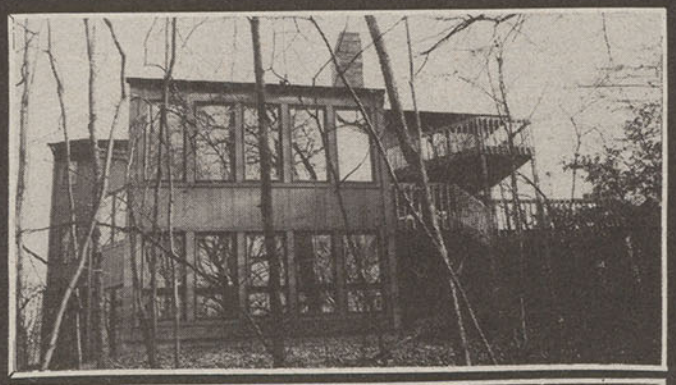

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A steady diet of guest conductors

In the first year of St. Clair's term, the symphony had ninety subscribers and a $60,000 budget. The second year, thanks to Anne Glendon's tireless promotion and St. Clair's growing reputation, the number of subscribers had swelled tenfold, to 879, and the budget to $75,000.

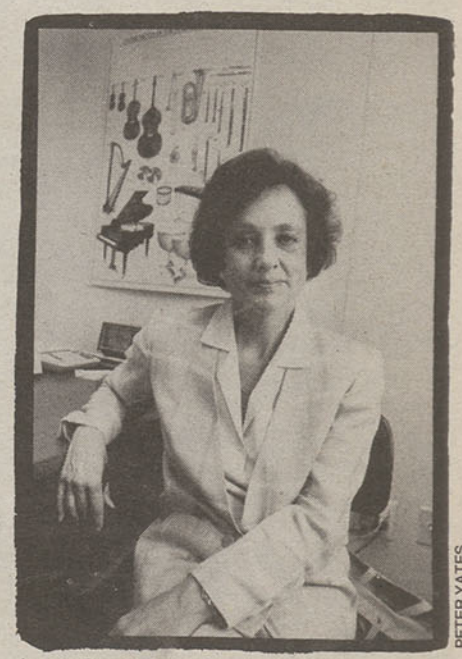
Despite this fiscal expansion, Anne Glendon says that in the 58th season, "we didn't grow. In fact, we regressed. We had a steady diet of guest conductors, and that never does an orchestra any good." St. Clair's duties in Boston made it impossible for him to conduct more than the final concert of the season. He still programmed the music, auditioned the musicians, and arranged for guest soloists and conductors. But without a music director to conduct the concerts and rehearsals throughout the season, the improvements of the first year were lost in the second. It was the situation an orchestra fears most—the loss of a music director. As St. Clair himself acknowledges, "it was a hard year for the symphony."

It was hard in more ways than one. 1987 began well with the symphony's successful collaboration with the Ann Arbor Cantata Singers, the Ann Arbor Civic Theater, the J. Parker Copley Dance Company, and the Boychoir of Ann Arbor in presenting Leonard Bernstein's Mass in celebration of the renovated Michigan Theater's reopening. But soon afterwards, the symphony encountered what every professional orchestra fears almost as much as it fears the loss of its music director: labor problems.

The symphony's system of payment to musicians was a shambles. Some musicians were paid. Of those, some were members of Local 625 of the American Federation of Musicians and some weren't. Those who were members of the union paid annual union dues plus a small percentage of their pay. Those who weren't were reluctant to join it, for the obvious reason that they did not want their pay reduced. Other musicians were not paid at all; they volunteered their services. As the conflict between the musicians intensified, it appeared that the symphony might lose the services of all its union members, a crippling blow. The players and the union admitted that the symphony itself was not the target of the disputes, but simply an innocent bystander caught in the crossfire.

Two seasons earlier, the combination of the potential loss of a music director and difficulties with the musicians might have meant the end of the symphony. Now, however, with an expanded board of directors and a powerful executive director in Anne Glendon, the symphony dug in and worked at solving its problems. The board spent several tense months searching for a new music director while continuing negotiations with St. Clair, their obvious first choice. In March of 1987, they finally worked out a schedule compatible with the Boston Symphony Orchestra's, and St. Clair signed a three-year contract stipulating that he would conduct five of the symphony's eight concerts each season.

At the same time, the board negotiated a three-year contract with the union. The plan called for wage increases over the next three seasons. This meant, of course, that all the musicians would have to be union members. In return, the union agreed that players would re-audition for their seats each season. That was the final nail in the coffin of the former recreational, "let's-get-together-and-put-on-a-concert" community orchestra. Although none of the players would be denied a seat for the first year of the contract, the mere threat of re-auditioning was enough to persuade several not to return in the fall.



PETER YATES

Anne Glendon

When Dan Lipschutz's term as president of the board ended after the 1986–1987 season, the symphony seemed to have resolved all of its fundamental conflicts. It had solid commitments from its music director, its musicians, its board, its executive director, and its venue, and it was financially solvent. One problem, however, remained: the dreadful acoustic environment of the Michigan Theater.

A conductor who got upset

The first concert of the Ann Arbor Symphony's 59th season featured the Michigan premiere of Shostakovich's monumental Thirteenth Symphony for baritone soloist, male chorus, and orchestra. It was an ambitious, even daring, choice for a group that could barely make it through much simpler works only three seasons earlier. On Sunday afternoon, September 27, 1987, St. Clair and the musicians tried valiantly in the face of severe difficulties. The performance contained an extremely high number of technical errors and even a rare miscue from St. Clair that nearly stopped the music in mid-performance. It was reckoned by many to have been the weakest concert the symphony had given since St. Clair took over.

"When we moved into the Michigan

Theater," says Glendon, "we knew it wasn't a symphonic hall. But while we knew it was bad, we didn't know the horns would have to play a second and a half before the strings in order to be heard at the same time!" When the Michigan Theater had been remodeled two years earlier, nothing had been done to improve its notoriously bad acoustics. The proscenium arch that frames the stage interfered with the sound of the symphony in the auditorium. According to musicians, it also interfered with the sound onstage. It was said to be impossible to hear from one side of the stage to the other: the brass could not hear the strings and the woodwinds could not hear the percussion. The conductor had to spend most of his energy simply directing traffic and little or none interpreting music.

At the reception following the ill-fated concert, Glendon overheard St. Clair talking to newly installed board president Will Boddie. He told Boddie, she recalls, that he " 'would not conduct the symphony again after this season if something was not done' about the acoustics of the Michigan."

When asked about the incident, St. Clair replies, "Well, what it was was a conductor who got upset and said, in a very private way, that we needed to do something about the acoustics or we needed to make some other changes. I was convinced that most of the problems with the Shostakovich Thirteenth were because of acoustics. I remember saying to Mr. Boddie that no one had ever heard the Ann Arbor Symphony—not even the Ann Arbor Symphony."

All parties agreed that St. Clair was correct. The acoustics of the Michigan Theater had to be dramatically improved if it was going to be the symphony's permanent home. The task was not impossible: a series of acoustic panels, forming a shell, would radically alter the acoustic environment. It was, however, improbable: the shell could not be installed permanently in the Michigan Theater, nor could it be stored there. That meant the symphony would not only have to raise the cost of the acoustic shell, but also pay to have it installed before every performance and then dismantled, shipped, and stored. The cost of the shell, and the additional costs of transportation, construction, and storage—$75,000 for the shell and $2,000 per concert to set up—exceeded the symphony's entire budget of the preceding year.

But St. Clair's determination to improve the sound of the symphony was matched by Glendon's resolve to find the funds to do so. She contacted all the musical organizations using the Michigan Theater on a regular basis and asked them to write a letter of support for the project. After what St. Clair describes as "intensive lobbying," the Michigan Theater received a Michigan Equity Grant for the construction of a $75,000 acoustical shell. Between concerts, the disassembled shell would be stored in a Domino's trailer at Brewer's Gulf Station. It would be ready just in time for the first concert of the 1988–1989 season.

"When we moved into the Michigan Theater," says Anne Glendon, "we knew it wasn't a symphonic hall. But while we knew it was bad, we didn't know the horns would have to play a second and a half before the strings in order to be heard at the same time!"

Beethoven's Ninth

The opening concert of the 60th anniversary season on Saturday, September 24, 1988, was the symphony's first-ever evening concert. It was a black-tie affair, but tickets were still only $12. The Michigan Theater was packed: of 1,700 seats, 1,500 were filled. Between ticket sales and Anne Glendon's aggressive fund-raising and grant writing, the meager budget of a few years earlier had soared sixfold, to $365,000. The players were now all paid, fully professional but retaining the spirit of dedication that had always distinguished the symphony at its best. With the acoustical shell in place, the music left the stage, and the musicians could hear each other play.

The only work on the program was Beethoven's Ninth Symphony, a piece that begins in despair and ends with the triumphant choral setting of the "Ode to Joy." Popularly regarded as the supreme challenge of the orchestral repertoire, it was as symbolic a choice as Beethoven's Fifth had been four seasons earlier. With chorus and soloists in tow, St. Clair and the symphony rose to the challenge. The musicians were elated. The board was ecstatic. The audience was entranced.

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200 Years on the Huron—Part Two

The river has been scarred by railroads, tamed by dams, and diverted through the plumbing of Ann Arbor. These days, more people play on the river than ever worked along it.

By JON OLSON

The Huron River winds 128 miles from Big Lake in central Oakland County to Lake Erie. Interested in the different ways people have made use of the river in the last two centuries, my friend Christopher and I put in a canoe at Delhi Park on a cool, overcast day and began to explore the Huron. Paddling downstream at a leisurely pace, we passed the mouth of Honey Creek, near Wagner Road.

Potawatomi Indians once lived on the north side of the river here, some archaeologists believe. The Indians wore paths two feet deep into the banks of the Huron, explored the river in their canoes, took fish and water from it, and planted crops in the rich soil that lines it. Chris and I ducked beneath a couple of railroad trestles and felt the current grow sluggish and the river begin to spread under the influence of Barton Dam ahead of us. As we passed under Foster Bridge, a submerged mill foundation gave evidence of an early white community here.

Through treaties with the federal government in the early years of the nineteenth century, nearly all of the Potawatomis were moved west and their land taken by white settlers. The pioneers penetrated the dense forests and impassable wetlands that then covered the lower third of Michigan by poling flatboats up the Huron from Lake Erie. Within a year after their arrival, the early settlers built mills at Ypsilanti and Ann Arbor that used the power of the river to grind grain and cut wood to build their homes and villages.

CHRIS RASCHKA

Downstream of Foster Bridge, the river gradually widens, both banks running away from our canoe. Upstream the Huron has had to suppress its dam-induced urge to spread, but here it finally finds release. We are now entering Barton Pond, a kidney-shaped impoundment of 315 acres.

Chris and I steer a fairly direct course through the pond, paddling parallel to the right bank and within a few hundred feet of it. The bank carves a gentle arc to the right, becoming marshy a little way down. Weeds partially conceal the home of a beaver or a muskrat mounded above the water near shore.

At the same time, the pond bulges wide to our left. A cold wind sends a ripple through us and across the dark surface of the water. Our canoe suddenly seems a small and precarious craft; the coziness and comfort of the narrow river in the deep wooded ravine at Delhi is miles away. The average depth of the pond is twelve feet; if we capsized here, we'd probably have to swim.

Even with a tail wind, we seem to make slow progress across the open water. There is no discernible current. Only by putting my head down and paddling doggedly for a minute or so before looking up can I see that we are getting closer to the small rectangle just above the surface of the water that marks the dam. Beside the dam, the square powerhouse—with its green roof, light-brown brick body, and tall ecclesiastical windows—becomes a little more distinct.

At last we nose our canoe up to a wooden boat landing a short distance above the dam, trying not to disturb two fishermen. We tie up and step ashore. Here on the south side of the pond, it is easy to see that the cement dam and the powerhouse are just the most visible parts of the Barton impoundment; the land we are standing on is itself a constructed earthwork—a lip—that keeps the water from spilling around the dam and flooding the lowland behind us.

The 110,000 residents of the city of Ann Arbor, and parts of Scio and Ann Arbor townships, draw almost all of their water from the Huron River at this point. There is a 24-inch pipe buried in the earthwork beneath us, extending about 250 yards straight out into the pond and ending at a steel crib. The pipe, laid in 1938, pulls water from the pond and sends it, by force of gravity, down to a pumphouse between where we stand and Huron River Drive. From there the water is pumped up to the Ann Arbor Water Treatment Plant, on Sunset Road, about a mile away. A second, larger pipe—36 inches in diameter—was laid in about 1965. This pipe takes water from the pond at the powerhouse, routes it under the river to the pumphouse, and sends it on to the treatment plant.

Together, the pipes can pull as much as 40 million gallons of water out of the river daily—about one-seventh of the total flow of the river. On the average, however, they take only 17 million gallons a day, according to Harvey Mieske, superintendent of the treatment plant. Even during last summer's drought, the most water taken from Barton Pond in one day was 35 million gallons. The treatment plant itself is capable of processing 50 million gallons a day. In addition to the river water, the plant receives relatively small amounts of well water.

From the Sunset Road plant, water is distributed to homes and businesses through 387 miles of water main. People drink the water, cook with it, bathe in it, flush it, do their laundry with it, and water their plants with it. Used water flows down household drains and is carried off through the sanitary sewer system—another 307 miles of pipe—to the Ann Arbor Waste Water Treatment Plant, on Dixboro Road between Geddes Road and Huron River Drive, not far from the place where the pioneer Geddes brothers ran a mill 160 years ago.

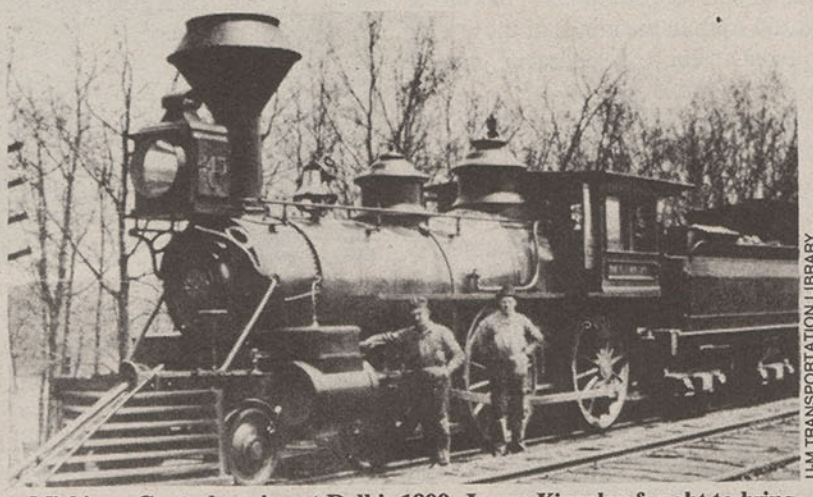
After processing, the water, while not as clean as it was after it went through the Sunset Drive treatment plant, is "substantially cleaner than it is in the river," according to Frank Porta, superintendent of the waste-water plant. It is returned to the river through a 54-inch underwater pipe just east of the Dixboro Road bridge and west of the mouth of Fleming Creek, about seven miles downstream from Barton. Generally speaking, Porta says, the waste-water plant processes the same volume of water—in fact, the very same water—processed a few hours earlier at the Sunset Road treatment plant. Rain water is collected and sent off to the river directly—without processing—through a completely separate drainage system.

Chris and I haul our gear down to the landing below the dam, then return for the canoe. We lift it out and empty it of water, then carry it like a dead body down the steep stairway next to the dam and set it down on land.

It has taken us two hours and forty-five minutes to get here from Delhi; our pace has been a leisurely two miles an hour. The sky has been sealed in clouds all day. It rained early in the morning, before we left, and it looks like it could resume at any moment.

Barton Dam provides a dramatic backdrop as Chris climbs into the bow of the canoe and I push us off. Just below the dam, we pass under the railroad tracks, for the fifth time today. Past the trestle, the Huron narrows to 100 feet or so. The water seems not to move at all; only the underwater weeds leaning downstream indicate any current.

The river bends to the left, and soon the dam is out of sight behind us. Here, the right bank is very steep. The left bank is a flat heather with young trees and thick, sometimes violet-hued undergrowth. The heather is on the inside of a loop in the river that is isolated by the railroad tracks, which cut straight across the top of the loop.



U-M TRANSPORTATION LIBRARY

Michigan Central engine at Delhi, 1899. James Kingsley fought to bring the railroad through the river valley, counting on the growth it brought to boost the value of his Ann Arbor landholdings.

The railroad tracks follow the river for eighteen miles, from Ypsilanti to Dexter, crossing it sixteen times. Still in use today, the tracks represent the most successful of a number of nineteenth-century attempts to use the Huron River Valley as a transportation corridor.

Indians and early settlers traveled up and down the Huron in boats, and a large boat seems the most natural way to move goods and people on a river. In the 1820's and 1830's a number of commercial shipping ventures were started, but none were very successful. One large pole boat could carry almost 19 tons. Dubbed *Enterprise*, it plied the waters of the Huron for just eighteen months in 1833 and 1834, until it sank "and the shareholders forgot her in their chase after new business enterprises."

Commercial shipping on the Huron was made unnecessary when the railroad arrived. Its original name, "the Detroit & St. Joseph," announced the ambitious goal of providing easy transportation across the Lower Peninsula, from the Detroit River to Lake Michigan. It later became known as the Michigan Central. Chartered as a private company in 1831 with $1.5 million in capital, the project was purchased by the state in 1837. The tracks reached Ypsilanti in January 1838, Ann Arbor in October 1839, and Dexter in July 1841. The line to Chicago was completed in April 1852.

The laying of the tracks disturbed the natural environment of the Huron River Valley more than any previous use of the river. But since that time, the presence of the tracks has done more to protect that environment than has almost anything else. The Consolidated Rail Corporation, a descendent of the old Michigan Central Railroad, still holds a ribbon of prime real estate down the heart of the Huron Valley 18 miles long and more than 200 feet wide. This amounts to more than 458 acres in the valley that are unavailable for development.

The interplay of tracks and river renders many more acres inaccessible. Landowners whose property is isolated by the rails, with no public access—like the heather that Chris and I passed today—may build and maintain a railroad crossing to their property only at their own expense and under their own liability, according to Chris Miranda, a Conrail track inspector with responsibility for the Ann Arbor area. This is an effective deterrent to the development of many parcels.

That the tracks are in the valley at all is something to marvel at. Beakes tells us that the newspaper *Western Immigrant*, describing the progress of the railroad in Ann Arbor, said the engineers "met with no obstacles" between Detroit and the Huron, but that the section from Ypsilanti to Ann Arbor "was, perhaps, the most difficult section on the route." On a map, the railroad is straight as a plumb line between Detroit and Ypsilanti, but there it seems to lose its sense of purpose. The tracks wobble vaguely northwest from Ypsi, following the river. Pioneer Lyman D. Norris said the decision to place the tracks in the valley was made because the mid-nineteenth century was "a callow day of railroading and engineering."

But O. W. Stephenson, in his 1927 book *Ann Arbor: The First Hundred Years*, says that politics also played a part: "At one time officials of the proposed road talked of running the line through Ypsilanti and in a southwesterly direction from there to Niles. The persuasive powers of [Ann Arbor landowner James] Kingsley caused them to change their minds and adopt a route through the Huron Valley instead. Then Ann Arbor came into its own."

CHRIS RASCHKA

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James Kingsley was born in Connecticut in 1797, educated in Latin at Brown University, and studied for the bar. He worked as a private tutor in Virginia for three years, then traveled to Mississippi, only to be chased north by an epidemic of yellow fever. He arrived in Cincinnati by boat, bought a horse there and rode to Detroit, then sold the horse and walked to Ann Arbor. He arrived in the fall of 1826, at the age of twenty-nine.

Kingsley was one of the first lawyers admitted to the bar in Washtenaw County, in 1827. His career was very distinguished. He served as a probate judge, a member of the Legislative Council of the Territory of Michigan, a state legislator, a U-M regent, and the second mayor of Ann Arbor.

The 1881 history describes Kingsley as learned, witty, and eloquent, but admits he was not above the use of invective or ridicule in his work. "At the Bar and in deliberative assemblies Mr. Kingsley often resorted to this mode of defeating his opponent, and the recollection of many wonderful exhibitions of this faculty is still fresh in the minds of those who witnessed them," a colleague named Lawrence wrote.

On October 23, 1839, on a day when "Indian summer . . . reigned in all its softness and deliciousness," according to the *Western Immigrant* (quoted in the 1881 history), the first train arrived in Ann Arbor from Detroit with a load of "civil and military guests." A dinner was eaten, toasts were drunk—including one to "The Valley of the Huron—Beautiful by nature, a fit path for a beautiful track"—and the guests were welcomed by James Kingsley, "in a brief but appropriate speech."

More than a decade later, Elizabeth Ellet, a writer from New York, had Kingsley to thank for the beauty of her train ride through the valley—"whirled along at the rate of 25 miles an hour." Ellet described her trip in *Summer Rambles in the West* (1853):

"The country is level for many miles after leaving Detroit; only redeemed by the slightest possible undulation from the flatness of prairie-land, yet fertile with rich fields of ripening grain, patches of meadow, and tracts of heavily timbered land. Occasionally new 'clearings' remind one of olden times, and the log houses are generally very neat in their appearance. . . . Passing two pretty villages, we find the country more varied and broken as we approach Ypsilanti, a thriving little town, with broad streets well shaded by old forest trees, and many country seats tastefully adorned with gardens and groves. The winding Huron, flowing gently along to mingle its clear waters with Lake Erie, is as serpentine as the Housatonic. The track crosses it seven times within a few miles. It is the pride of Washtenaw county, and has been called, by a resident poet, 'the bright, swift river of the bark canoe'; but its day of romance is over, now that the cars, with their freight of busy energies, rush past its waters twice every day."

Ahead of us three bridges in rapid succession crowd the open space above the river. The first is yet another railroad trestle; "Michigan Rowing," someone has scrawled on it. Next comes a low, abandoned bridge that used to connect Main Street to Whitmore Lake Road. It is crumbling and neglected, occupied today by a lone cyclist. Finally, we pass under the huge cement pillars and impressive height of the M-14 highway bridge over the Huron. A pontoon boat used for maintenance is tied up to the cement base of the pillars on the right side, and I see another strung up high in the rafters.

MICHIGAN HISTORICAL COLLECTIONS, BENTLEY HISTORICAL LIBRARY

Milling on the river waned as richer lands in the West opened up late in the 19th century. After the Ann Arbor Milling Company at Argo (below) burned in 1903, its site near the Broadway Bridge was bought by Detroit Edison. Barton Dam (above), the utility's first hydropower dam on the Huron, was completed in 1912; Argo followed a year later.

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Before we emerge from the cover of M-14, the taut surface of the water ahead of us is spotted with raindrops. We pause for a few minutes, hoping the rain will stop, but our luck with the weather has expired. We plunge ahead, but after paddling a few hundred yards, we stop to put on our ponchos.

The river bends slowly to the right. Barton Drive is on our left. Downtown is straight ahead. Sitting askew in the distance, One North Main looks squat, heavy, and unfinished. Farther around the curve, the backs of some of the old factory buildings along North Main become visible on the right side. This is Ann Arbor's industrial backyard. Lansky & Sons' scrap yard, now largely cleared out, is a long dark scar along the waterfront, screened intermittently by a row of trees. It's a vivid reminder of how ugly the river might have become if Ann Arbor had matured as an industrial center after the turn of the century, instead of turning wholeheartedly to academe.

On our left is the green grass of Argo Park and the stacked canoes of the livery there. On our right sit three railroad cars. Straight ahead, a line of orange buoys, like rugby balls, warns us of the imminence of Argo Dam. We pass under the high Ann Arbor Railroad trestle and angle toward an opening in the bank on the left side.

The opening turns out to be a narrow waterway, a passage around the dam. It is cement, like a canal, but a few feet in, the banks on either side return to their wild state. This waterway defines an island to our right. I am suddenly disoriented—but then we see, straight ahead, the old brick Argo substation on Broadway. We are on the old mill race parallel to the river.

At the base of the substation, the water takes a sharp right turn and runs down a cement sluice that would make a perfect slide for an otter. We contemplate shooting the sluice in our canoe—we could hardly get any wetter than we already are—but opt instead to portage down the cement stairway beside it. At the bottom, the river is narrow and fast, the surface bent and rippled as the water flows over submerged rocks. We are below Argo now; no dams ahead for miles.

The first dam at Argo was probably built in 1825. A number of businesses drew waterpower from the dam, including—from 1833 to 1885—a series of flour mills located at the present site of the Argo Power Station. In the nineteenth century, industry gravitated naturally to the riverbank, especially in the Argo area. Sawmills and grist mills were joined by other water-using manufacturers, including tanners, brewers, and foundries. The riverfront

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became a workaday industrial zone, functional but polluted.

A new mill and a new dam were built at Argo in 1902, but the mill burned in 1903, and in 1905 the property was purchased by the Detroit Edison Company.

Transportation by rail and the economies of scale possible on the vast grainfields of the American West made milling in Washtenaw County less profitable, and that industry faded as the nineteenth century closed. The next obvious human use for the river—apparent for some years before it became a reality—was hydroelectric power.

Argo was the second dam site on the Huron River acquired by Detroit Edison in 1905. The first was a dam and a small, steam-powered electric plant at Geddes, acquired when Edison bought its owner, Washtenaw Light and Power Company. Washtenaw Light had been providing electricity to Ann Arbor and Ypsilanti. At the time, Detroit Edison had two reasons for buying Washtenaw Light and Power: to tap the power potential of the Huron, and to eliminate competition within what Alex Dow, Edison's irrepressible manager and soon-to-be president, perceived to be the company's rightful kingdom.

In 1905, when he turned his attention to the Huron River, Dow was forty-three years old. He had been an active presence in the Detroit electrical industry for a dozen years, helping to shape Detroit Edison out of Edison Illuminating, which he had managed, and the assets of its conquered rivals, the Peninsular Company and the Detroit Electric Light and Power Company. In 1912, Dow would become president of Detroit Edison, where he would reign for twenty-eight years before retiring to the chairmanship for the last two years of his life. He died in 1942 at the age of eighty.

Born in 1862 in Scotland, Dow left school at eleven. He held a series of menial jobs before sailing to the United States at the age of twenty. Dow worked for a railroad and two electric companies in Baltimore and Chicago before moving to Detroit in 1893 as a design and construction engineer for a new electric plant for the city of Detroit. When the project was finished, in 1896, he became manager of the private Edison Illuminating Company.

Dow was responsible for a number of technical innovations in the electric power industry. But it was his shrewd business instincts that made him an important figure in the history of the Huron. He was a tenacious protector of his turf, and had almost prophetic insight into the possible ramifications of any expansion or innovation contemplated by himself or any of his rivals.

To Dow, Washtenaw Light and Power was an attractive purchase, even at 50 percent more than his own assessor told him it was worth. The purchase gave Detroit Edison a new set of customers in Washtenaw County—customers who otherwise might be supplied by a competing power company based in Jackson. Dow realized that the power plant's location at Geddes, halfway between Ypsilanti and Ann Arbor, meant that neither city—provincial though they were—would be likely to raise an alarm at the invasion of a foreign corporate giant. He was also aware that the "Ypsi-Ann," an electric interurban railway running from Detroit to Jackson via Ypsilanti and Ann Arbor, was a likely Detroit Edison customer. In fact, Detroit Edison wound up supplying electric power for the rail line from Detroit all the way out to Lima, one-third of the way from Ann Arbor to Jackson. This arrangement extended the boundary between Detroit Edison and the menacing Jackson utility.

"The real reason for Dow's concern with the Huron Valley project was not for hydroelectric power, but fear of interference there from outsiders," wrote Raymond Miller in *Kilowatts at Work: A History of the Detroit Edison Company* (1957).

Nonetheless, Dow moved quickly to accumulate as much property along the Huron as he could after the Geddes deal was done. He swiftly scooped up Argo, Delhi, sites between Honey Creek and Delhi, more property near Geddes, parcels near Barton and the Foster Bridge, property in Superior Township and Ypsilanti, sites in Dexter and above, and land downstream in Belleville. The sellers were manufacturing companies, paper companies, heirs to old mill sites, fledgling power companies, and private landowners.

Miller writes that Edison's board of directors created a new company—the Huron Farms Company—to hold the "two thousand or more acres" the utility owned in the Huron River Valley.

To make the Huron Valley purchases pay for themselves, Edison hired Gardner S. Williams, a former professor at the U-M and a nationally known hydraulic engineer, to prepare a detailed report on the river's power potential. Williams was one of the originators of the multiple-arch dam (his Magnitorgorsky Dam in the Soviet Union remains the largest multiple arch dam in the world), and he proposed an ambitious series of dams along the Huron to tap its power.

Williams recommended building a total of nine dams that would turn the entire river from Portage Lake to Belleville into a chain of impoundments. Each dam would be strategically placed to back up water to the face of the preceding dam, so that no water power would be lost. He calculated that the electric power generated on the river would cost substantially less than power produced at Edison's coal-burning Delray plant.

By the time Williams wrote his report in 1912, Barton Dam was already well under construction. But Miller says, "The carrying through of so extensive a development

was by 1912 already improbable. The demand for power had become so huge as to dwarf any major contribution from the Huron, and the water power economy was offset by the small volume [of power generated] and the capital costs of original installation."

Barton was completed by the end of 1912 and Argo in 1913, but then the pace began to lag. Geddes came on line in 1916, Superior in 1919, French Landing Dam, in Belleville, in 1925, and Ford Dam, in Rawsonville, not until 1927. The three other dams proposed, at Dexter, Delhi, and Ypsilanti, were never built. As early as July 1913, Edison's Washtenaw County operations were folded into its larger network and the power generated by the Huron River was supplemented by power from Edison's coal plants. "Detroit had grown so much that the amount of power available on the Huron River was but a drop in the bucket," Louis Ayres, a colleague of Williams, wrote in 1949. "If all of these water-power plants had been built, and were now in operation, their combined annual output would probably not exceed six-tenths of one percent of the power generated in the several steam plants of the Edison Company."

In 1959, Edison decided that the tiny amount of power generated by the river was no longer worth the company's trouble to collect. The hydroelectric plants along the Huron were shut down. Those at Barton and Superior were reactivated in 1986 by the City of Ann Arbor, which by that time owned them. In the fiscal year ending June 30, 1988, those plants produced 7.4 million kilowatt hours of electricity—enough to supply 1,233 average households for a year. The city sold the power to Detroit Edison for $405,000.

The Huron Farms Company had been set up to temporarily hold land titles and was scheduled for a "planned, prompt liquidation," Miller says. But, the "influence of the expansive postwar era" and a "mood of universal optimism" lured the subsidiary into activities far removed from Edison's primary mission. The Huron Farms Company "came to have a kind of hobby interest for Dow and developed some of the characteristics of a gentleman's estate," Miller says.

The company's main extracurricular activity was selling the surplus land Edison had acquired in buying land for its dams. The surplus in question was primarily what we know today as Barton Hills. Dow envisioned the parcel as a perfect suburban dwelling place for Edison executives. He hired Olmstead Associates of Brookline, Massachusetts—the firm that laid out New York City's Central Park—to plan roads and lot boundaries, with the goal of preserving the rolling, wooded character of the area

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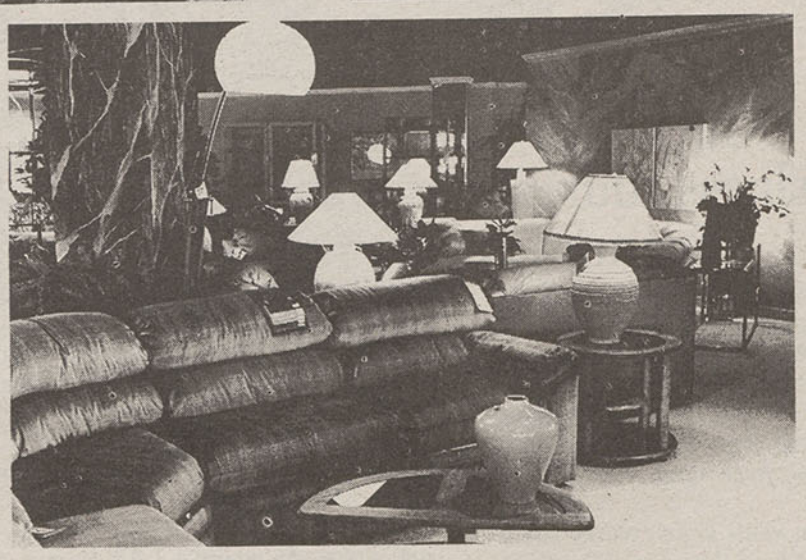

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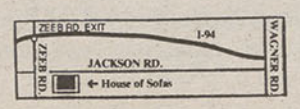

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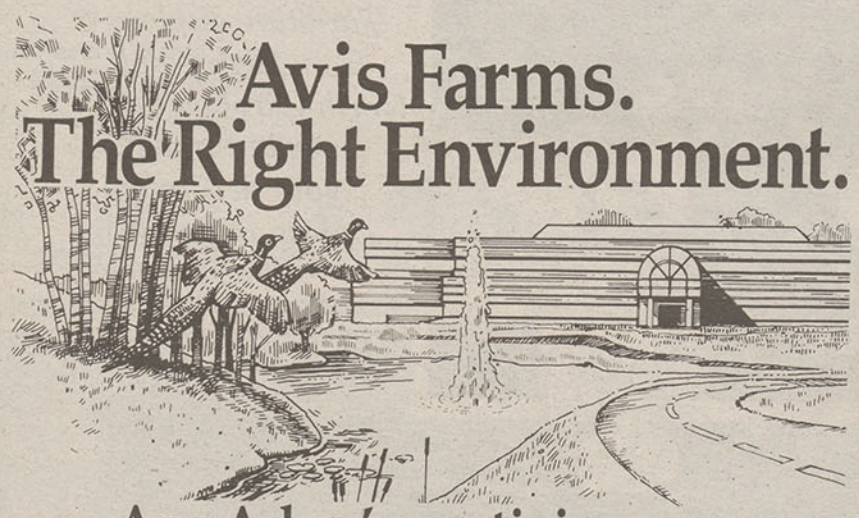

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as much as possible, according to a brief history of Barton Hills written in 1986 by Fannie Haber.

In 1919, Dow's wife was granted a 16-acre parcel in Barton Hills for a dollar, and "soon thereafter she was busy planning and executing their home, 'Brushwood,' and its elaborate gardens." From that time to the end of his life, "Dow was a commuter," Miller says, living in Barton Hills but frequently spending a night or two in Detroit during the workweek.

No other Detroit Edison employees built homes in Barton Hills, according to Haber, and the Huron Farms Company began to look to U-M faculty and Ann Arbor professionals as potential purchasers of the lots. But problems began to plague the project. In 1929, the Depression hit, and sales of real estate all but stopped. In 1931, Miller says, "the whole Huron Farms venture" cost Edison "roughly $234,000 and brought in $22,000."

"Barton Hills became for Detroit Edison an expensive demonstration of gracious living," Haber says. Edison had an obligation to the community's residents, however, and it wasn't until 1943, when Barton Hills's charter with Edison was due to be renewed, that the problem was resolved. The company donated all its unsold acreage in Barton Hills, its equipment, and its right to collect fees on sold lots to an association made up of existing home owners. In return, the home owners took on the obligations for maintenance and services that the company had previously provided.

From a purely business perspective, the attempts to harness the Huron's hydropower and develop Barton Hills were significant failures of the Detroit Edison Company. But Alex Dow nonetheless achieved his primary objective in purchasing Washtenaw Light and Power: he moved the services of his company almost unchallenged into the region. To this day, a large and ever-increasing number of people in Washtenaw County make out monthly checks to the Detroit Edison company rather than to its Jackson-based rival, Consumers Power.

Dow's motives for collecting property along the Huron were far from altruistic, but he could not have done more to benefit the city of Ann Arbor. Edison's construction of six hydroelectric dams along the Huron flooded thousands of acres and changed the environment here more than any human activity had ever done, including the construction of the railroad. But, like the construction of the railroad, Edison's long-term stewardship of a large portion of the river in the Ann Arbor-Ypsilanti area protected the Huron from willy-nilly development and heavy industrial use.

In 1963, four years after shutting down its hydropower operations, Edison sold 946 acres of Huron Valley property—from just west of Foster Bridge down to Superior Dam—to the City of Ann Arbor for $400,000. About 800 acres was the bed of the river itself and flowage rights for flooded parcels. The sale also included the dams and powerhouses at Barton, Argo, Geddes, and Superior, and a number of large chunks of beautiful undeveloped property, the largest being a fifty-two-acre piece just below the Barton powerhouse on the north side of the river.

"I think the Edison purchase was one of the great things the city did," says Guy Larcom, who was Ann Arbor's city administrator at the time of the acquisition. "Essentially, when the city bought it, it was for scenic and recreational uses."

The Edison purchase was augmented by a 1966 purchase of 116 acres in Bird Hills, between Bird Road and M-14, and 20 acres, known as the Furstenberg property, just west of Gallup Park. The city now owns an impressive chain of parks and still undeveloped parkland along the river. The properties are (from west to east): Barton (101 acres), Bird Hills (116 acres), Bandemer (28 acres), Argo (33 acres), Broadway (5 acres), Riverside (15 acres), Island (11 acres), Fuller (65 acres), the city-owned portion of the Arboretum (35 acres), Furstenberg (20 acres), and Gallup (83 acres). If you add to that the university-owned portion of the Arboretum (94 acres), the university's Mitchell Field (25 acres), and Forest Park, east of Dixboro Road, which is owned by the city but leased to the county (18 acres), the total amount of riverfront property in the immediate Ann Arbor area protected by public ownership is 649 acres, not including those parts of the bed of the river

PETER YATES

Sunbathing in the U-M Arboretum. The riverfront, a gritty industrial area in the 19th century, has since emerged as Ann Arbor's greatest recreational resource. The key was the city's 1963 purchase of almost 1,000 acres of river and shore property from Detroit Edison.

itself acquired in the Edison purchase.

A city report completed last year, "Ann Arbor's Plan for Parks, Recreation, and Open Space, 1988–1994," calls for these parks to be linked by a single riverside walking and bicycling trail. The trail, ten miles long, would connect Barton to Gallup and pass through all of the parks in between. Already, the city has committed funds to purchase the few parcels of land necessary to complete the chain. Tom Raynes, manager of park planning and development for Ann Arbor, believes the development of the trail will be well advanced by 1994.

The Edison purchase, coupled with the closing of the last heavy industry along the river, has made the riverfront one of Ann Arbor's last frontiers of development. Particularly on the big Detroit Edison and Michigan Consolidated Gas service yards on either side of the Broadway Bridge, there is talk of luxurious, riverfront housing complexes. But a lengthy planning process for the North Main corridor last year made it clear that there is strong sentiment for as much public ownership of the riverfront as possible.

The completion of the trail will make the river even more accessible to Ann Arborites. Recreational usage of the river already dwarfs both the centuries of canoe travel by Indian tribes and the short-lived shipping ventures of the first white settlers. The city's canoe liveries at Argo and Gallup make 16,000 canoe rentals in an average season (from April to October), not to mention 400 bicycle rentals and 8,500 paddle boat rentals at Gallup Park.

"I think the Edison purchase was the most significant purchase—that was the catalyst for everything else that followed," says Raynes. "The key concept of linking everything else together was realizable because of that purchase."

Down below Argo, the river is narrow and shaded, and the current is quick. This suits us, for Chris and I are no longer in the mood to goof around. The rain is only a drizzle, but by now we are quite soaked. With every stroke, we reach deep into the water and pull hard.

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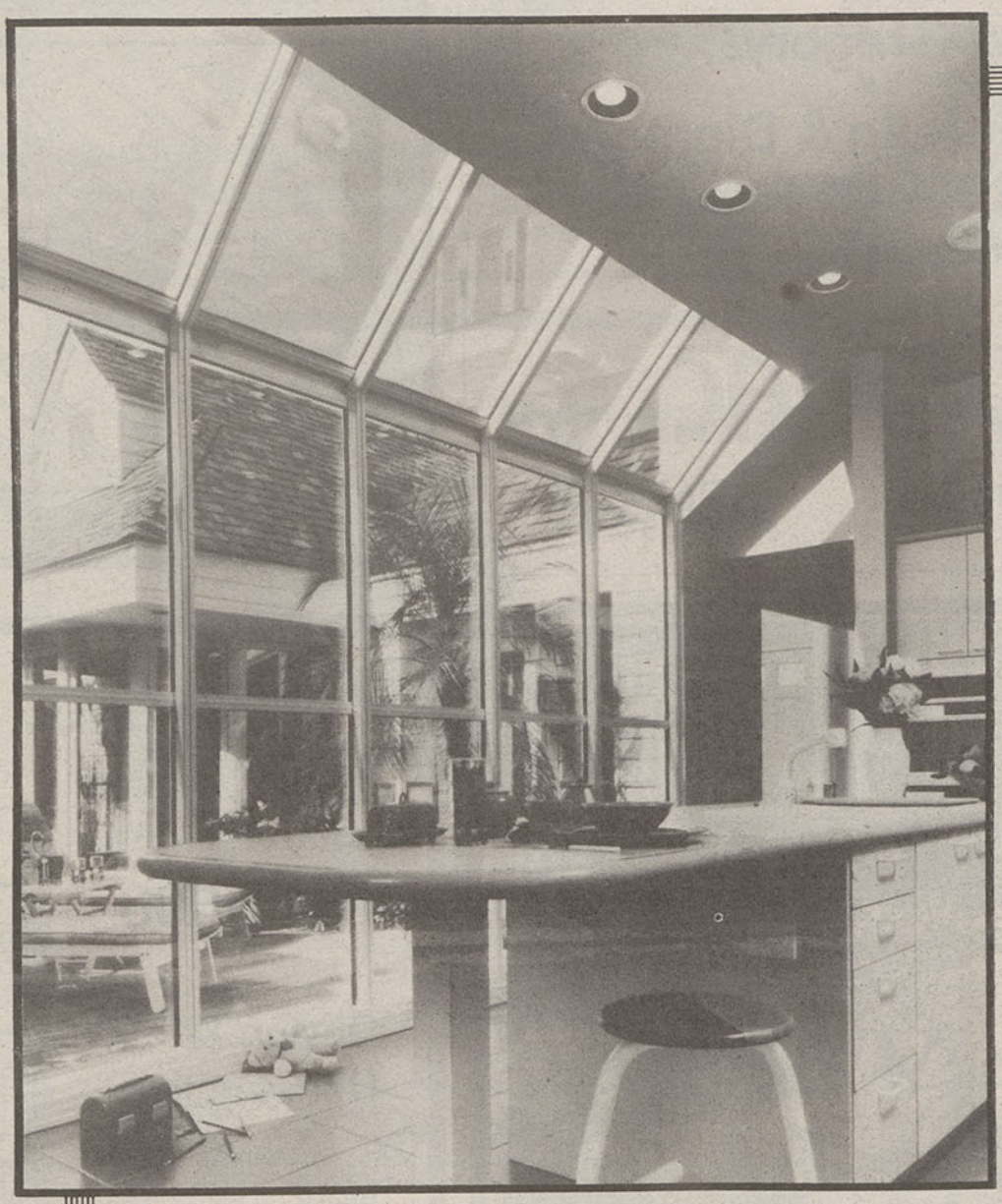

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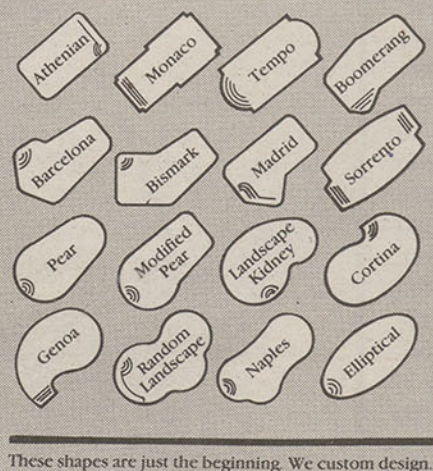

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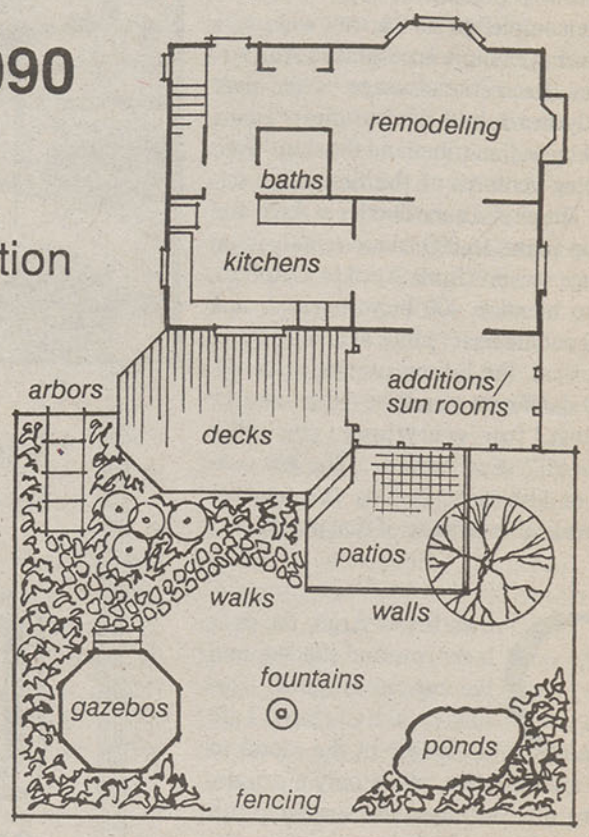


1318 S. FOREST AVENUE ANN ARBOR, MI 48104

There is garbage along the sides here—lumpy plastic bags and discarded junk. We have seen so little of this today it's a shock. Fuller Road is up on our right, and as we round a gentle curve to the left, we get a sudden view of the University Hospital at the top of a long, neatly groomed hill. This vista does not last long, however; as we continue around to the left, foliage returns to enclose the narrowing river.

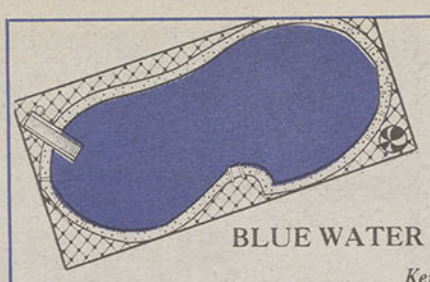
We are right in the middle of the city and can clearly hear the sound of traffic, but down on the river, it feels as if we are moving unseen through the urban hubbub. Then pebbles hit the water near us, and we look back to see some kids aiming at us from the Wall Street bridge. Obviously, we are not invisible to them. Fortunately, we are already out of range.

Straight ahead is the white Greek-revival pavilion of Island Park. The water looks mean there, but we coast over the rapids without incident.

On our right as we make our way around a bend in the river is Fuller Park, where some kids are playing soccer. On our left is Island Drive; then a steep wooded bluff (it seems almost vertical); and then an opening where a number of homes, some quite spectacular, have long grass lawns down to the river's edge and the bank is shored up by vertical boards. We pass under Fuller Road, then the Conrail tracks, and suddenly we're in the Arboretum.

The Arb, on our right, has lovely rolling hills and a walkway among the trees overlooking the river. We pass a boy riding his bicycle in the rain, and a couple who may or may not be with him. We duck under one more trestle and negotiate a gentle curve to the right. Ahead of us now we see the river spreading and slowing as it comes under the influence of Geddes Dam. Gallup Park, where we left our car this morning, is just a few hundred yards away. Like horses who run returning to the barn, we start paddling faster.

The banks are low and flat and lined with bushes. The river is broad, and we can see farther on either side of us than we've been able to all day. The sense of space here is refreshing after the ravines and hills that have hemmed us in since Delhi. The sky seems to be brightening, and the drizzle eases up. The railroad tracks hugging the right shoulder give the Huron a solid, blue-collar look, like Pittsburgh's Monongahela or some other hard-working river in the East. But appearances deceive. The future of the Huron belongs to the thousands of canoeists like Chris and me who find the water a pleasant place to spend an afternoon, and to the pedestrians and cyclists and picnickers who walk and run and ride along its banks, staring at the moving water and wondering who might have preceded them there. ■



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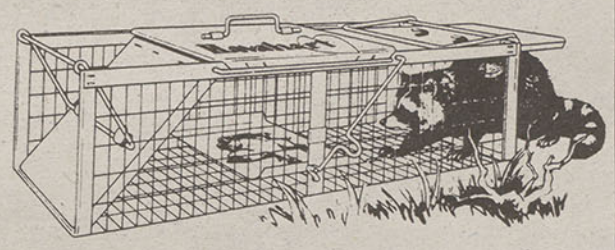

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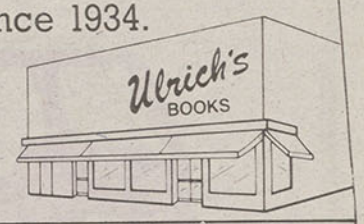

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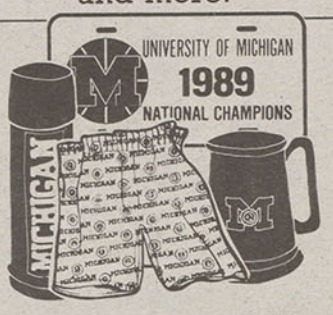

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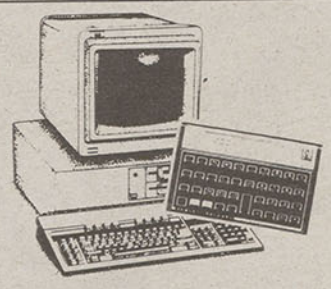

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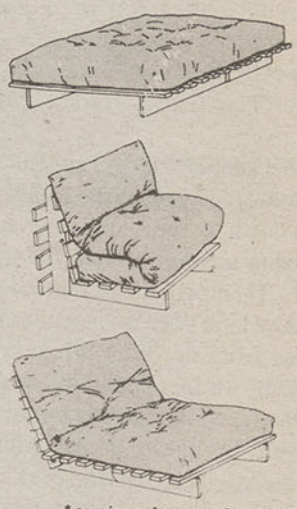

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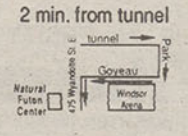

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Gregg Alf

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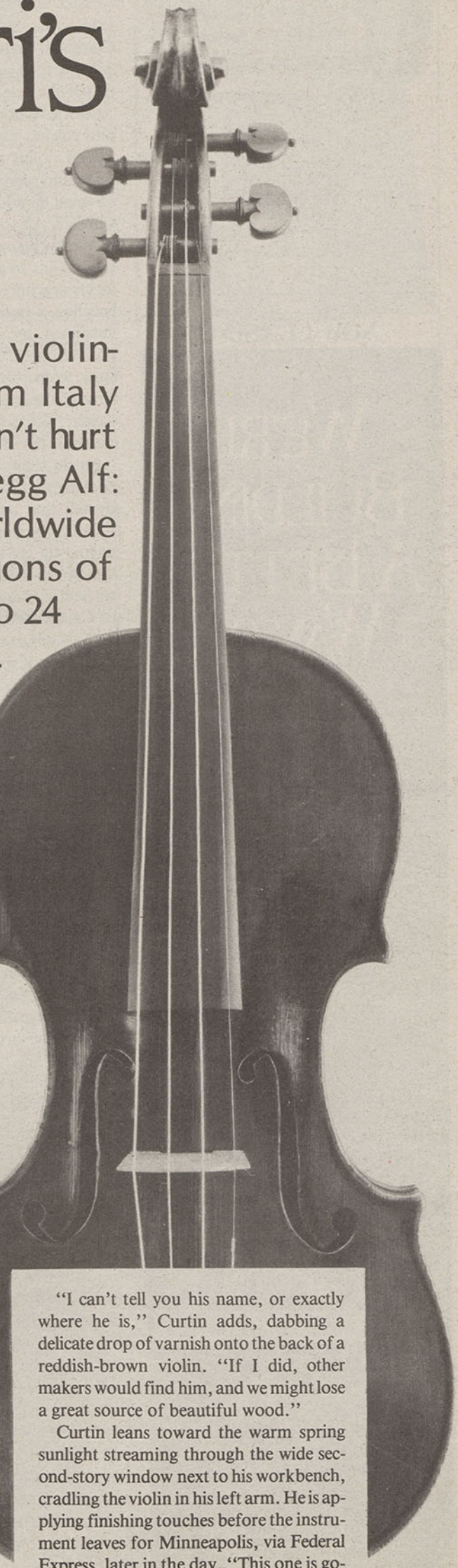
Stradivari's Heirs on Prospect Street



Moving their violin-making studio from Italy to Burns Park hasn't hurt Joe Curtin and Gregg Alf: they have a worldwide clientele and visions of growing all the way to 24 instruments a year.

By Tom Rieke

"About six weeks ago," says Joe Curtin, "a friend of ours called from Italy. He said we should call Scotland about a huge old curly maple tree that had just fallen in a national park." Curtin and his violin-making partner, Gregg Alf, wasted no time. They telephoned a man in Scotland, who confirmed that the tree was worth investigating. So Curtin called his travel agent.

"It was a wonderful trip!" he exclaims. "This guy in Scotland really knows trees, and he has a great appreciation for what we're trying to do. He even convinced me that I was wrong. I've always thought that beautiful old trees were sacred, that they should be preserved. No, he says, they should be cut down before they get rotten inside, and new trees should be planted. He's right. Otherwise, how will there be any good wood for violin makers two hundred years from now?

Joe Curtin

"I can't tell you his name, or exactly where he is," Curtin adds, dabbing a delicate drop of varnish onto the back of a reddish-brown violin. "If I did, other makers would find him, and we might lose a great source of beautiful wood."

Curtin leans toward the warm spring sunlight streaming through the wide second-story window next to his workbench, cradling the violin in his left arm. He is applying finishing touches before the instrument leaves for Minneapolis, via Federal Express, later in the day. "This one is going to a young player who just joined the

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New American Chamber Orchestra," he says. "She's starting a concert tour with them in two weeks."

Since they arrived in Ann Arbor in 1985, after studying violin making in Cremona, Italy, Curtin, thirty-six, and Alf, thirty-two, have become known as two of the best violin craftsmen in North America. Working in a remodeled house on Prospect Street, they produce a mere fifteen violins a year, each meticulously crafted to reproduce the sound and look of great antique instruments. A single Curtin & Alf instrument costs $10,000.

The day before, Curtin says, they shipped two violins to Norway. The two instruments nearing completion on their workbenches, a violin and a viola, were commissioned by members of the Berlin Philharmonic. But today, as loud rock music from a house across the street floats through the open window, Curtin is more excited about Curtin & Alf's raw materials than its end product.

Curtin spent a full week in Scotland, studying the downed tree, supervising the sawmill that cut the lower part of the trunk into sections one meter long, and arranging for the sections to be shipped to Ann Arbor. When the wood arrives, it will be stored and cured in the attic above the Curtin & Alf workshop.

"This was a real find," Curtin says. "A good piece of wood for a violin back can cost as much as five hundred dollars. I probably shouldn't tell you this, either, but we got enough wood for fifty backs in Scotland, for about eighty dollars apiece."

Slim and soft-spoken, with unruly brown hair that sometimes gets in his way as he buffs the new violin in his hands, Curtin seems more like an absent-minded graduate student than a globe-trotting businessman with trade secrets to protect. He wears a gray sweater and jeans and whistles violin-concerto melodies. On the wall behind him is a huge framed poster advertising a festival in Cremona, sponsored by Negroni salami, to observe the 250th anniversary of Antonio Stradivari's death.

A few minutes later, Gregg Alf rushes in from a meeting and takes his place at the workbench across the room. He has straight brown hair and a carefully trimmed beard, and in a business suit, he could pass for a young Ann Arbor lawyer. But he wears jeans and an Oxfam T-shirt ("Peace and Development") to work. As he sets up a tool to shave the pegs that hold an instrument's strings taut, he seems impatient, even anxious, about being behind schedule on the viola that is to be sent to Berlin in a few weeks.

"These pegs," he says, "were made by a master peg carver in England, probably the best peg carver in the world. A full set, with all the gold fittings, costs about five hundred dollars at today's exchange rates. We get them by airmail and fit them to each instrument."

Alf plugs the pegs into the tool and turns them slowly by hand against razor-sharp blades. Every few seconds, he checks their fit in the holes drilled for them in the viola's neck. When the shaving gets tough, he coats the pegs with water. "You know, Joe," he says to Curtin, "water really helps, but it makes the pegs too slippery."

PETER YATES

Alf (left) and Curtin in their attic storeroom. They scour the world for lumber that matches the characteristics of wood used in 17th-century Italy.

Exchanging anecdotes and information, surrounded by the tools of their craft (drawings, sketches, precision hand saws, gouges, chisels, tiny brass planes, scrapers, clamps, brushes, varnishes, and polishes), the two men seem right at home. In fact, they are. In addition to the workshop and wood storage attic, the partners' completely refurbished old house contains separate bedroom-study suites for each of them, a business office in the first-floor living room, and a large, well-equipped kitchen. "We both love to cook," Alf says, "mostly Italian food."

Every Sunday morning, the two prepare brunch for eight or ten guests. "There's a group of regulars—artists, writers, and musicians," Alf says, "and usually a few newcomers or visitors from out of town." During the concert season, they sometimes entertain much larger groups. The entire 130-member Montreal Symphony Orchestra was invited over a few months ago for home-cooked food after their performance in Hill Auditorium.

"It was quite an event," says Ken Fisher, president of the University Musical Society, which sponsored the concert. "Two huge buses were parked outside Curtin & Alf on Prospect Street, and the musicians were just amazed that someone would entertain all of them at home."

For Curtin and Alf, receptions for musicians are a natural part of their marketing strategy. To Fisher, they are another opportunity to "show our visiting artists what a special place Ann Arbor is. We are very fortunate to have such outstanding instrument makers here. They are a great community resource."

PHOTO COURTESY OF CURTIN & ALF

Alf setting out on a wood-hunting and camping trip in Italy (the ax is for firewood, not fine lumber). The partners' first studio was "just down the street from Stradivari's old workshop."

Though they have been in Ann Arbor for four and a half years, Joe Curtin and Gregg Alf still seem a little surprised to be here. "I never thought I'd end up in a college town in Michigan," Curtin says. "Paris or New York, maybe, but Ann Arbor?"

The two partners have remarkably similar pedigrees. When they were teenagers (Curtin in Toronto, Alf in the Washington, D.C., suburbs), both were very promising string players. Both studied for music performance degrees in college but also loved to make things, and each realized that he was more interested in building instruments than playing music. So they went to Europe—Alf to Cremona, in 1976, to study at the Interna-

tional School for Violin Makers, and Curtin to Paris, in 1979. A few years later, they met at a violin conference. Through conversation and correspondence, they learned that their approaches to the craft were complementary, and before long Curtin joined Alf in Cremona.

The violin was invented in Cremona, and most music historians believe that it was perfected there by Stradivari and the Amati and Guarneri families 250 to 300 years ago. Players, makers, and connoisseurs agree that the best violins from that era are still superior to any instrument produced since.

The original Curtin & Alf was "just down the street from Stradivari's old workshop," Alf says. There, as part of a contemporary community of 150 violin makers, the partners studied the masters' techniques, researched woods and wood treatment methods, and refined their skills. But eventually, Alf says, "there was really nothing more we could learn in Cremona. Our ideas had outgrown what was going on there, and we knew that the best market for our work was in the United States."

In 1984, they bought "fly around America" tickets on Republic Airlines and visited several urban cultural centers, including Chicago, where an instrument dealer wanted them to join his business. Then they flew to Detroit. Bob Culver, a U-M music professor, picked them up at Metro Airport and gave them a personal tour of Ann Arbor. "They are truly world-class makers," says Culver, who had met Alf several years earlier in Italy and taught with him at a workshop in Brussels. "I thought they would be a great addition to Ann Arbor's music community."

Culver was a persuasive recruiter. In January 1985, Curtin and Alf bought the Prospect Street house and moved their shop from Italy to Michigan. They were especially impressed, Alf says, with the U-M's string performance program and the Musical Society's concert series. "There are more concerts in the large cities," he says, "but it's impossible to attend fifty performances every night anyway. You can hear as much fine music here as anywhere."

Ann Arbor's academic climate is also appealing to the two men, because they see themselves as educators and researchers as well as craftsmen and business managers. They lecture at the U-M School of Music and consult with professors of physics, chemistry, botany, and art. They present preconcert seminars on violin making to Musical Society patrons. They travel throughout the country to appear at meetings of music educators and performers. They have published *The Violinmakers Handbook for Musicians*. And, in cooperation with the American String Teachers Association, they are producing a videotape on the selection and maintenance of violins, violas, and cellos.

"They are truly unique in their approach," Culver says, "because they are removing the mystique that has built up around violin making for three hundred years. It's a real service to the musical profession."

According to legend, the great Cremona violin makers, especially Stradivari and Guarneri, developed secret techniques and finishes that died with them and can never be repeated. Curtin and Alf are not convinced. They don't claim that they can precisely duplicate the sound of the finest classic instruments, but they approach the myth scientifically, using the same kind of wood that the old masters used and relying on chemical and historical analysis to guide their wood preparation, carving, and finishing.

"There is a lot of lunacy associated with violin making," Curtin says with a wry smile. "On the other hand, there is also some very good research being done in laboratories around the world. We don't want our instruments to rely on some secrecy claim. We are always studying,

PETER YATES

PHOTO COURTESY OF CURTIN & ALF

Curtin & Alf's reproductions of antique violins cost about $10,000 each, but musicians consider them bargains: the irreplaceable originals sell for $150,000 or more.

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1989 Summer Taxes: you need a Summer Form*

(Note: There is a $20,000 income limitation requirement to become eligible for the following special treatment.)

By September 1989, the eligible resident who is claiming a Michigan Homestead Property Tax credit on his or her 1989 Michigan Income Tax Return must complete an application to defer the SUMMER PROPERTY TAX PAYMENT due date to February 15, 1990. There will be no late charges assessed for SUMMER TAX payments received by that date.

1989 Winter Taxes: You need a Winter Form*

(Note: There is no income limitation to become eligible for the following special treatment.)

A. By February 15, 1990, the eligible resident who is claiming a Michigan Homestead Property Tax Credit on his or her 1989 Michigan Income Tax Return must complete an application to defer the WINTER PROPERTY TAX PAYMENT due date to April 30, 1990.

B. If the Property Tax Credit has not been received from the State by February 15, 1990, you must submit a copy of your State Property Tax Credit application to this office. On March 1, 1990, these forms will be sent to the Country Treasurer's office, but that office will not assess late payment charges until May 1, 1990. This applies only to your WINTER TAX ASSESSMENT.

(If both your Summer and Winter tax assessments appear on your Winter bill and you have filed a Summer Tax Deferral, remember that the Summer portion must be paid by February 15. Only the Winter portion may be deferred until April 30, 1990.)

***Summer and Winter Property Tax Deferral Forms may be obtained in person or by mail from this office.**

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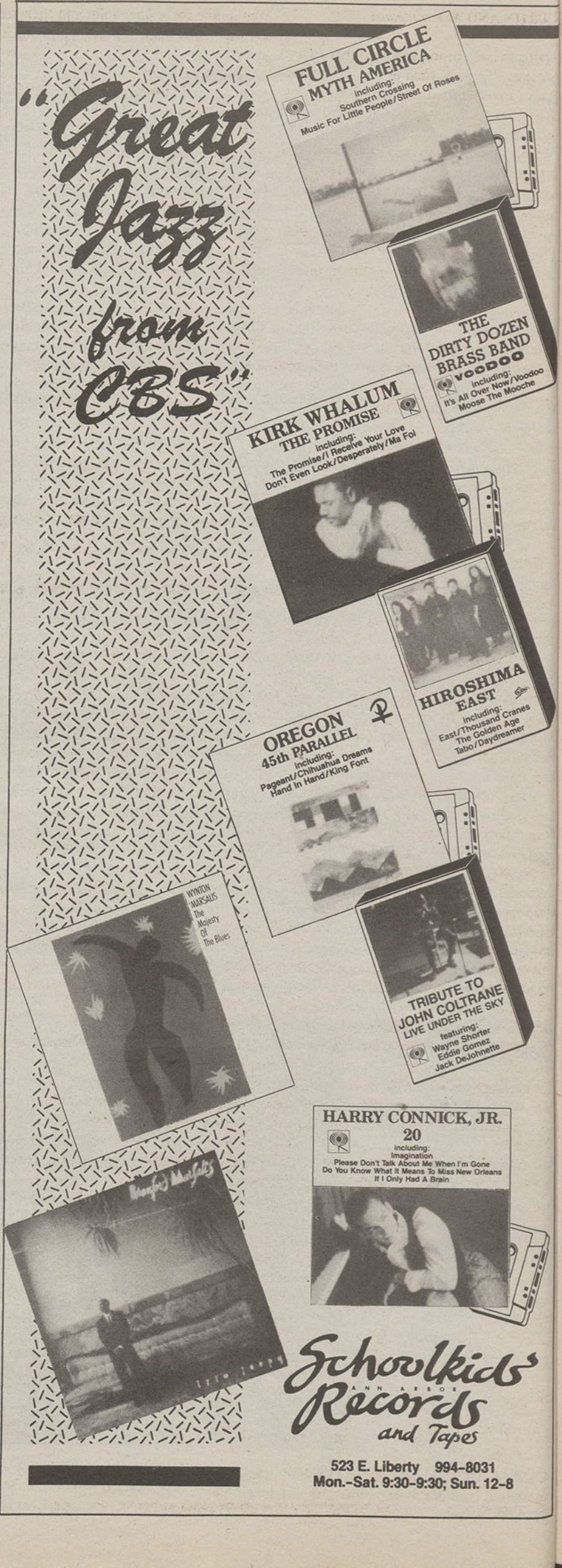

trying to learn more, and we publish what we learn." One of their nonsecrets is their use of a reed from the banks of the Huron River that, Alf says, "is exactly the same as a reed that grows near Cremona." When used instead of sandpaper for smoothing wood surfaces, he says, "it gives a beautiful glow and patina to the wood before we varnish."

Yet to be published, however, are the details of the partners' wood preparation techniques, which they describe as a combination of ancient practice and modern technology. "We try to duplicate the effects of wood harvesting the way it was done in seventeenth-century Italy," Alf explains, "when the trees were scored in winter and the logs were floated out of the forests and stored in lagoons. We also use sonar to measure the elasticity of each piece of wood before we carve it."

The Curtin & Alf workshop is the exact opposite of an assembly line. The instruments' backs and fronts are carved with knives, gouges, and chisels. The sides are bent around forms, and the basic structure is put together with hot glue made from animal hides. Scraping, smoothing, and trimming are hand operations. Varnishes made from Florentine linseed oil and Baltic amber ("a fossilized tree resin some 37 million years old," is how it's described in the Curtin & Alf brochure) are applied with artists' brushes, and the finish is given a final polish with cotton rags.

Almost all of Curtin & Alf's instruments are commissioned by individual violin, viola, and cello players. The process begins with a meeting to discuss the musician's requirements and playing style. For soloists like Ruggiero Ricci, who was teaching at the U-M when Curtin and Alf began working in Ann Arbor, they design violins with distinctive voices. They copied Ricci's Guarneri del Gesu. For ensemble players like their clients in the Berlin Philharmonic, they try to match the "signature sound" of the orchestra.

"Everything we do," Alf says, "is aimed at copying the visual beauty and the tonal idiosyncracies of the models we work from."

The result, says Jacob Krachmalnick, who teaches at the U-M music school, is "a superb violin. When Ricci bought his Curtin & Alf, he recommended them to me. I got one of their Guarneri replicas. Three days later I played it at the Kerrytown Concert House. It was beautiful, and the damn thing just keeps getting better all the time."

Curtin & Alf, Krachmalnick says, is a valuable resource for graduating students and other young musicians. There are only several hundred great old instruments left in the world, he says, and some of them are in museums. When they change hands, the price is $150,000 and up. "A Curtin & Alf costs only about ten thousand dollars," he says, "which is not cheap, but young players don't have to wait in line for a fine violin and then get themselves in hock for life when one is available."

They also know that they've bought what they paid for, Culver adds. "Unless they really know the business," he says, "it's easy for young players to get taken for a ride by an unscrupulous dealer." Most dealers, he says, give purchasers a two-week trial period. Curtin & Alf guarantees satisfaction for a full year, and promises to buy the instrument back if a client is unhappy with its performance.

So far, the partners have not had to act on that promise. When asked about the quality of their instruments, Curtin & Alf clients are uniformly enthusiastic. Boro Martinic-Jercic, associate concertmaster of the Phoenix Symphony, says, for example, that "a comparable fiddle would cost fifty thousand or more. My Curtin & Alf sounds better, rounder and more open, the more I play it."

Dr. William Sloan, an amateur musician in Toledo who has spent years studying the methods of Stradivari and Guarneri, says, "It's almost mind-boggling how well Curtin & Alf can reproduce the woody, nasal sound, and the finish, of the old Italian instruments. I have one of their violas, and it's just wonderful!"

According to Alf, violin making is "a profession for young people now. It's not filled with replicas of Pinocchio's father struggling to make a living. For the best makers, it's also a booming profession, especially in this country. There are more players all the time, and makers are not providing enough fine instruments to meet the demand."

Curtin says the partners have reached "a turning point" in the past year. They would like to expand their annual output to twenty-four instruments, which would mean hiring an apprentice and, "probably, moving the workshop to another location. We're talking with people in related fields about setting up some kind of shared space, maybe with a small concert hall."

Other plans are more far-reaching. Curtin and Alf hope to commission a violin concerto for an instrument made specifically for the concerto's world premiere. Alf dreams about building a matched set of instruments for a professional string quartet. And he is trying to put together a large fund that would be used to help young players finance their purchases of fine violins, violas, and cellos. The fund would be a good investment, he reasons, "for patrons of the arts who would like to help maintain the quality of music performance for years to come."

In the meantime, though, the search for materials and the long hours at the workbench go on. The most pressing project for the partners is another wood-buying expedition, this time to New England. "We've just heard about a one-hundred-and-thirty-year-old bridge over the Connecticut River between New Hampshire and Vermont," Curtin says. "It's being torn down, and we'll be going there to take a look at it. But, please, don't tell anybody." ■

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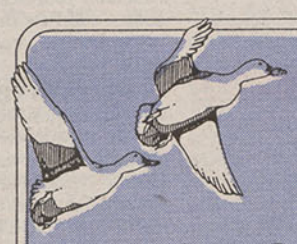

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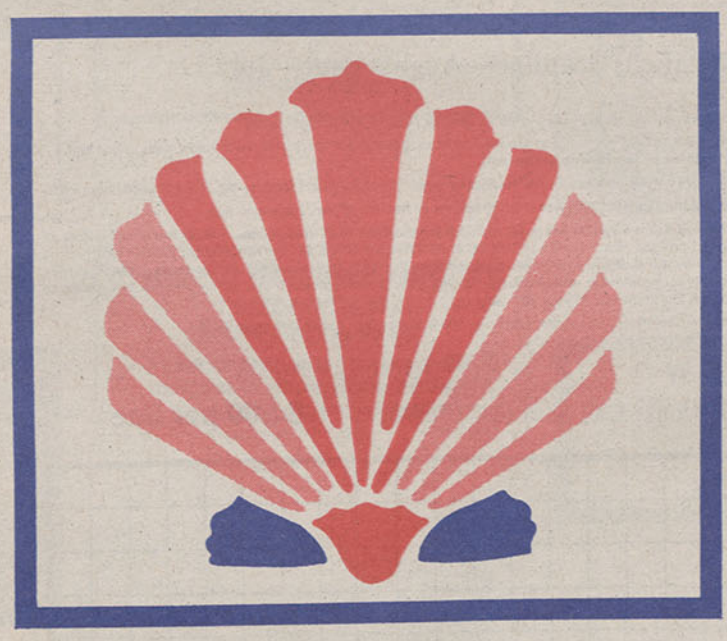

SWM, 32, tall, handsome, intelligent, philosophical, fun-loving, and somewhat eccentric would like to explore, share, and enjoy life with an intelligent, interesting, sensitive, and attractive female companion. Does such a person exist? Box 7392, AA 48107.

This **SWF**, 40 and shining, seeks man of intelligence and character, one who is alive to the seasons and who savors quiet moments in the clutter of our days. Reply Box 28F, 206 S. Main, AA 48104.

DWM, 47, 6′, 175 lbs., professional, whose interests include music, movies, travel, good times, seeks woman who is warm, intelligent, interesting—a kindred spirit! We won't know each other by sight, but we will when we meet and talk. Please reply Box 3604, AA 48106.

SWM, 46, highly educated, in shape, and attractive, seeks nonsmoking, slim SWF, for travel, concerts, athletics, and romance. College grad, childless only. Box 14H, 206 S. Main, AA 48104.

SWF, 37, Catholic, secretary, artist who likes movies, books, walks, nature, basketball, children, animals, looking for good-hearted man. Box 15H, 206 S. Main, AA 48104.

DWF, 31, attractive, nonsmoking esq., aerobic blond who loves cats, films, entertaining, culture, seeks sensitive, intelligent, professional S/DWM, 29-39, w/sense of humor, who enjoys discussing Isiah v. Magic as well as great philosophical issues. Reply Blond, Box 11H, 206 S. Main, AA 48104.

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SWF, professional, genuine, outdoorsy, seeks SM, 30-40, who is intelligent, communicative, tall, athletic, and a nonsmoker, for possible serious relationship. Please respond to: Box 13F, 206 S. Main, AA 48104.

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DWF, 39, attractive, optimistic prof. seeks secure, nonsmoking prof. with spiritual values to pursue a friendship based on honesty, humor, caring, and wisdom. Box 31F, 206 S. Main, AA 48104.

Seeking a SWF who would enjoy the company of a gentle black man. I'm a U-M grad with varied interests, including tennis, dancing, classical music, volleyball, swimming, handholding, backrubs, and foreign films. If you are under 30 and a sensitive, intelligent person, please respond. No photo necessary. Box 11F, 206 S. Main, AA 48104.

SWM, 35, educator, seeks sincere, slim, single, ASIAN female who is communicative, enjoys dining, theater, the arts, and desires a cultural exchange. Looking for someone capable of a long-term commitment. Box 29F, 206 S. Main, AA 48104.

Handsome **SWM**, 29, attending EMU Art School, brown hair, blue eyes, fit, would like to meet Asian/Oriental woman to share language, culture, sushi, and the fun to know each other. Photo desired but not necessary. Reply Box 7536, AA 48107.

SWM, 25, decent-looking grad student, AA resident but can grin and bear it. Enjoys travel, real food, a good game of chess. Wants to meet Lauren Bacall. Also wants to meet pretty, bright SF. Box 26F, 206 S. Main, AA 48104.

DWF, petite, alive, intelligent, successful professional seeks intelligent, responsive, fun, ethical, successful gentleman, 48 or above. Box 16F, 206 S. Main, AA 48104.

SWM, 33, attractive, 5′7″, 155 lbs., affectionate, shy, liberal, agnostic, vegetarian, grad student in psychology (nondualistic). Interests include: weird electronic music, nutrition, philosophy, science, art, and cuddling. Not into cigarettes, TV sports, or machismo. Looking for an attractive, creative woman, 21-34, for fun, warmth, and friendship. Box 17F, 206 S. Main, AA 48104

SWF, slim, attractive, mid-50s. I love long walks, reading, laughing, nature, boats, and much more. Would like to meet a professional man who is gentle and who has a great zest for life, also who loves the quiet assurance of knowing that a good friend is there. Reply Box 18F, 206 S. Main, AA 48104.

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DWF—Slim, 5′10″, fit, active, 40-ish, nonsmoker, healthy life-style, unpretentious, left of center humanist seeks guy with brains, heart, humor. Love outdoors, music, dancing, arts; good-natured, creative, athletic, & intellectual. Swim, X/C ski, read, think, & wonder. Box 3653, AA 48106.

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Handsome, athletic, professional **SWM**, 28, seeks an attractive, slim SWF, 22–30, to enjoy movies, champagne, and possibly romance. Please reply to Box 20H, 206 S. Main, AA 48104.

Asian **SF**, warm, attractive, active, university teacher, looking for a professional, sensitive, affectionate, humorous white male, 30–45, without any kids, for a long-term commitment. If you are interested, please send a note and photo to Box 30F, 206 S. Main, AA 48104.

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Sensitive, slender, sophisticated, warm **DWF** academic professional, 42, with international background, seeks emotionally mature male professional. I enjoy travel, evenings at home, a sense of humor, good food and wine, and in-depth communication. Box 10F, 206 S. Main, AA 48104.

These ads all sound alike? I like the same stuff as the other **DWM's**, but with a twist. I'm 46; a nonsmoker. Box 32F, 206 S. Main, AA 48104.

Attractive, professional **SWF**, 40s, interested in music, art, and swimming, with feminist and spiritual values, seeks like-minded SWM, 37+, for friendship, maybe romance. Box 15F, 206 S. Main, AA 48104.

SBF, 32, prof., enjoys music and old movies. Seeking comfortable, creative man who's looking for someone special. Box 15645, AA 48106.

SM, 50, would like to get to know and be known by a S/DF of similar age. I'm not rich, but would probably spend some money on food or entertainment for "the pleasure of your company." Reply by mail to 1421 W. Liberty, AA 48103.

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DWF, 50, interested in travel, exploring new relationships, and seeking new adventures. I'm an avid sports fan (if my teams are winning). I also enjoy dancing, good conversation, music, and laughing. If you are a mature man who likes an independent, energetic, attractive woman, and who has a sense of humor, write Box 21H, 206 S. Main, AA 48104.

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DWF, grown kids, seeking friend and soulmate. Self-reliant but lonely. Enjoy film, theater, dancing, economics, new adventure. Value enthusiasm, curiosity, integrity, humor. Minimal interest in sports, vegetating, housekeeping. Nonsmoker please. Box 13H, 206 S. Main, AA 48104.

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DBF, 33, prof., seeks tall, sassy, intelligent, and affectionate man. I have a wide variety of interests and am open to new experiences. If you are looking for a lasting relationship, please reply. Box 7464, AA 48107.

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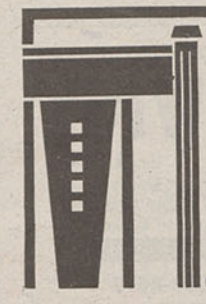

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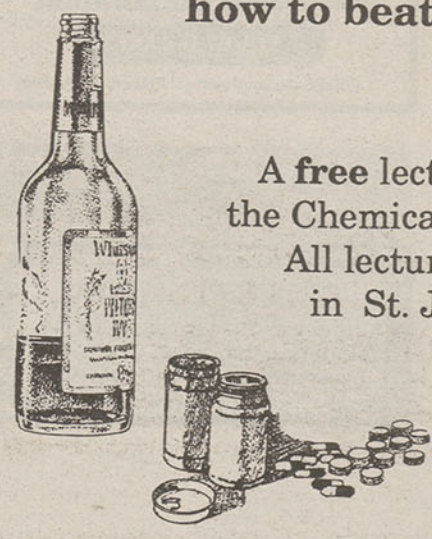

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FLICKS

By PATRICK MURPHY

See Events for complete film listings and details about prices and locations.

FIRST-RUN

"Indiana Jones and the Last Crusade"
Steven Spielberg, 1989
The Movies, Briarwood (769-8781)
Showcase Cinemas (973-8380)

Things really looked bad for Indiana Jones at the end of his last adventure. Not that the villain had the upper hand, of course. It was just that the last film, long on stunts and effects and short on story and character, was about as much fun as a long day at a second-rate amusement park.

The deadly question "Why bother?" hung heavy in the air, and it must have haunted director Steven Spielberg and story co-writer George Lucas. Happily they found the answer: adding a lot more humor, the magic ingredient for this kind of film.

It arrives in the form of Sean Connery as Indiana Jones's father. Playing a bookish, Victorian-era medieval scholar, he manages to get a laugh almost every time he brays "Junior" at his embarrassed son. Connery's presence is an unalloyed asset to the film. His very role is a comic contrast with his James Bondian past. Introducing his father also permits some tentative exploration of Indiana's molding and motivations—aspects of his character that have never surfaced in his relationships with women. It also serves to liberate Harrison Ford's abilities as a straight man, which are engagingly adequate.

As in the other Indiana Jones adventures, the action is highly episodic, leaping from scene to scene, location to location. The goal of the quest this time is nothing less than the ultimate relic of Christendom, the Holy Grail, the chalice used at the Last Supper. The villains again are Nazis, still seeking a spiritual shortcut to world domination.

The film's first action scenes are a flashback. River Phoenix plays the young Indiana Jones being chased by grave looters through the Utah canyons. When he hops onto a circus train, there is a first-rate slapstick chase. Action scenes rivaling this one include a motorcycle chase through the Austrian woods and, of course, the final dash for the grail.

Spielberg's touch is easy to spot in these scenes. Above all, they display virtuoso filmmaking craftsmanship. Though you know that Indiana can survive anything, Spielberg often finds the quirk or twist that leaves you surprised, or laughing, or both. If such touches are fewer as the film wears on, Connery and Ford's dialogue perks things up again.

Ever since a shot of an onrushing locomotive evoked screams of terror and delight from the earliest audiences, movies have been producing marvelous thrills. Spielberg and Lucas are masters of the model. Their version is modern, and much more expensive, but its goal is identical—and so are its pleasures.

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Indiana Jones is traveling again, this time in search of the Holy Grail. Harrison Ford is the intrepid adventurer and Alison Doody is his colleague, in "Indiana Jones and the Last Crusade," at Briarwood and Showcase.

"Let's Get Lost"
Bruce Weber, 1989
120 mins., b/w
Sat., July 1, and Sun., July 2, Mich., varying schedule (see Events)
Michigan Theater Foundation

The most recent of a spate of well-received films about real-life jazz greats, "Let's Get Lost" documents the life of West Coast trumpeter and singer Chet Baker. Baker died last year, just before the film was released. His life, like those of so many of his peers, was badly warped by his drug addiction, but director Bruce Weber is hardly interested in fashioning a morality play out of the career of this legendary musician.

Weber, a still photographer best-known for his controversial Calvin Klein magazine ads—heroically postured male models with chiseled muscles, chiseled chins, and vacant stares—accepts the whole of Baker's life, which mingled great natural ability with casual self-destructiveness. In black and white, the film is an impressionistic montage covering Baker's entire thirty-five-year career. His music, moving in and out of the foreground, is the film's most eloquent statement about the man. With the music, the recollections of family, friends, and lovers make up a portrait of a driven man, who could be charming but who was also cruel and even violent.

The curious fusion of great talent and self-destructiveness is found in the lives of many creative artists. It remains the central riddle of this film. "Let's Get Lost" offers no easy answers, but Weber's solid visualization and great sensitivity for his subject will appeal to film fans as well as jazz buffs.

"Diabolique"
Henri-Georges Clouzot, 1955
107 mins., b/w, French, subtitles
Sat., July 8, Top of the Park, approx. 9:30 p.m.
Ann Arbor Summer Festival

Henri-Georges Clouzot has been called "the French Hitchcock." His mastery of suspense and horror was demonstrated in "Le Corbeau" and "The Wages of Fear," but his masterpiece is generally agreed to be "Diabolique." Clouzot wrote the script from a novel by Pierre Boileau and Thomas Narcejac, who also created the story for Hitchcock's "Vertigo."

A virtuous woman, Christina Delasalle (Vera Clouzot, the director's wife), is married to Michel (Paul Meurisse), a selfish and cruel philanderer. Desperately lonely, she forms a friendship with her husband's mistress, Nicole (Simone Signoret). They discuss their mutual loathing of Michel, and soon, driven by Michel's abominable behavior, the two women hatch a plot to murder him.

At first the plan seems to have gone smoothly. The frail and kindly Christina finally is released from the domination of an ogre. However, subtly at first but with growing explicitness, clues appear that suggest the unthinkable—that Michel is still alive, and that he is stalking his terrified wife.

The tension mounts. Soon Christina is in such a state that she can no longer distinguish between what is really happening and what is imagination. The audience, with her, spirals downward into a black hole of fear, suspense, and dark anticipation. Clouzot once remarked that he made "Diabolique" for the little child inside each one of us who wants to be frightened. It succeeds completely, and it remains among the dozen best suspense films ever made.

"Red Sorghum"
Zhang Yimou, 1987
91 mins., color, Mandarin, subtitles
Mon., July 24, through Sat., July 29, Mich., varying schedule (see Events)
Michigan Theater Foundation

"Red Sorghum" marks a new style in Chinese filmmaking. Both its story and its visual aesthetics reflect the tastes of China's "fifth generation" of filmmakers, a loose amalgam of directors who have rejected the doctrinaire socialist realism of the past for a more open, artistic approach. Donald Richie, a widely respected commentator on Japanese film, has said that " 'Red Sorghum' does for the Chinese cinema what 'Rashomon' did for the Japanese. It opens a whole world of myth and beauty."

The story is set in northern China in the late 1930's, a few years before the Japanese invasion. It follows a young woman who, despite the traditional servitude of the Chinese woman, assumes control of a sorghum distillery, guiding it to success and prosperity. Her life is crowded with remarkable events. She is abducted by bandits, saved, and abducted again by a man who later becomes her lover. When the distillery's owner dies, she pulls the waning operation together and produces the best wine it has ever made. Ultimately, however, her success is challenged by the arrival of the hostile Japanese invaders.

"Red Sorghum" was directed by Zhang Yimou, who spent ten years at hard labor during the Cultural Revolution before he was admitted to the Beijing Film Academy. He came to direction via still photography and cinematography, and his strikingly effective use of the wide Cinemascope screen testifies to his visual sophistication. "Red Sorghum" received a Golden Bear, the highest honor, at the 1988 Berlin Film Festival.

"Taxi Driver"
Martin Scorsese, 1976
113 mins., color
Sat., July 29, MLB 4; 7:30 & 9:30 p.m.
Cinema Guild

One of the great American films of the 1970's, "Taxi Driver" firmly established director Martin Scorsese as a gifted filmmaker and Robert DeNiro as a screen actor of the first magnitude. Although the two had collaborated on the excellent but neglected "Mean Streets," it was "Taxi Driver," with its vivid, dark-hued portrait of the alienated, quietly seething Travis Bickle, that brought them a slew of awards. ►

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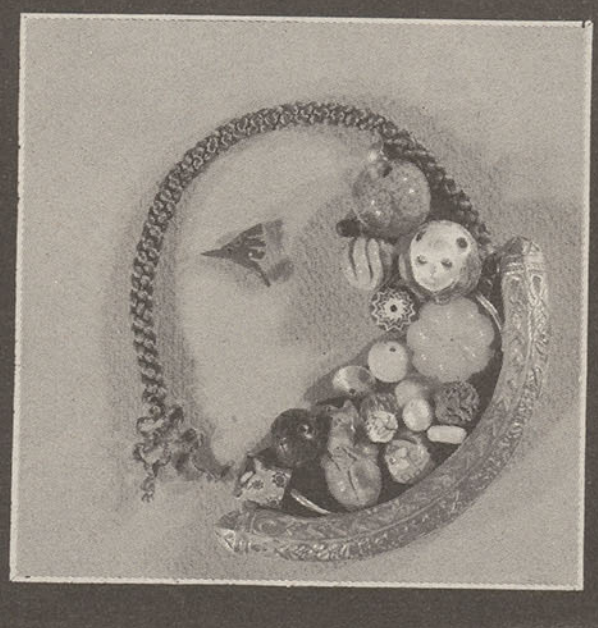

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FLICKS *continued*

Travis Bickle is an unforgettable character. We meet him as he applies for a job driving a hack on the streets of nighttime Manhattan. Outwardly a polite and reasonable fellow, he has an edge to him. In a monotone off-screen narration, he begins to share his burden of repressed violence and sexual preoccupations. Although we recoil from such madness, Scorsese's direction pulls us deeper and deeper into Travis's world. It is a nightmarish vision of the city, a demimonde of steam, neon, and shadowy figures, set to a brilliant score by Bernard Herrmann.

Bickle's brief fling at a normal relationship goes completely awry. A short, intense, bearded man (played by director Scorsese) slips into his cab and pours out a tale of sexual betrayal and murder, and Bickle seems to slip another notch. When the violence in him begins to uncoil, his first target, a political candidate, is saved by alert agents. Later he tries to free a young prostitute (Jodie Foster) from her pimp (Harvey Keitel).

The climax is as brutal as it is ironic. "Taxi Driver" is an unforgettable portrait of the deterioration of an individual into a near-psychotic time bomb. Our society is both obsessed with violence and impotent to reduce it. This film is one of the most original and chilling case studies we have on the subject. With Peter Boyle and Cybill Shepherd.

FIRST-RUN

"Dead Poets Society"
Peter Weir, 1989
The Movies, Briarwood (769-8781)
Showcase Cinemas (973-8380)

There is a breed of youthful and enthusiastic teachers found more often in high school than in college. They plunge into their classes with unbridled energy, dismissing mere instruction for a passionate introduction to the truth and beauty embedded in the subjects they teach. Often unmarried, and outside the formal school structure, they sometimes seem on the cusp of adolescence themselves. Yet in their knowledge, their eloquence, and their impact, they can seem as gods to their students.

To anyone who has ever had a teacher like this, "Dead Poets Society" will be instantly understandable. It is set in the fall of 1959 at Welton Academy, a boys' school. The teacher is John Keating (Robin Williams), Welton class of '42, who has returned to his alma mater as an English teacher. His completely unconventional methods are startling in the staid, traditional school. In his first class he blithely instructs his students to tear out twenty pages of stuffy, ponderous criticism from their poetry anthologies. Then he leads them into a hall festooned with mementos of earlier classes. He tells the boys to look at the ancient pictures, to study the faces, so similar to their own, and reminds them that their predecessors are now "food for worms." After this confrontation with mortality, Keating's students begin their study of poetry. Struck by his daring iconoclasm, beguiled by the rich poetry he offers, the boys become enthusiastic students.

As Keating, Robin Williams keeps his manic comic personality under control and gives his best, most balanced screen performance yet. Williams's character is confident, generous, creative, a bit larger than life—just as John Keating should be. Williams is so good here that one aches to see him just once take on the challenge of a character who is not totally likable.

As dynamic as Williams's performance is, "Dead Poets Society" is not really about the teacher, but about his students. When they discover that Keating was a member of the Dead Poets Society at Welton, they create their own version of the unsanctioned group—meeting at night in a cave off the campus grounds. With its recitations of Whitman and Emerson, original poetry readings, and ribald youthful humor, the club becomes the polar opposite of the structured, authoritarian school. It is a shrine to the vivid emotions of youth, stimulating each student's separate awakening to life's possibilities.

A confrontation between Welton authorities and the students is inevitable. When it comes, and a student is victimized, it seems a tragic waste. Yet Tom Schulman's semi-autobiographical original screenplay is not simply a condemnation of the school. It is more a celebration of how the spark is passed from one generation to the next.

Director Peter Weir, an Australian filmmaker who ably rendered social microcosms in "Witness" and "Mosquito Coast," does a beautiful job of creating the insular life of the Welton students. The unknown actors who play the boys are superb. Each one is vivid and sympathetic, particularly Robert Sean Leonard as Neil Perry and Ethan Hawke as Todd Anderson.

The opening scene shows a school ritual, where the flame from a teacher's candle is passed to a student's candle, and the student in turn passes it on. The process continues until all candles are lit. It is an old symbol, and a simple one, yet it epitomizes what this movie is all about. "Dead Poets Society" is an exhilarating celebration of what learning can be—and what it can cost.

Also Recommended:

"Night of the Living Dead" (George Romero, 1968). Mon., July 3, Top of the Park, approx. 9:30 p.m.

"Mr. Smith Goes to Washington" (Frank Capra, 1939). Tues., July 4, Top of the Park, approx. 9:30 p.m.

"Picnic" (Joshua Logan, 1955). Fri., July 28, MLB 4; 7:30 p.m.

"Roman Holiday" (William Wyler, 1953). Fri., July 28, MLB 4; 9:30 p.m.

©TOUCHSTONE PICTURES

Robin Williams (right) plays an iconoclastic prep school English teacher who leads his students to look for truth beyond their textbooks. "Dead Poets Society" is at Briarwood and Showcase this month.

GALLERIES & MUSEUMS

By JENNIFER DIX

Major New Exhibits

ANN ARBOR ART ASSOCIATION. Studio/Home Installation. *July 14–August 5.* Three-dimensional collage of memorabilia from Kalamazoo artist Rita Dibert's childhood. Visitors enter the exhibit and handle the objects on display. **Word and Image.** *Through July 8.* Illustrative calligraphy combined with images by area artists Lynne Avadenka, Barbara Moffett-Boyles, Nancy Culmone, and Susan Skarsgard. *Mon. noon–5 p.m.; Tues.–Sat. 10 a.m.–5 p.m. 117 W. Liberty. 994–8004.*

BENTLEY HISTORICAL LIBRARY (U-M). Native Peoples in Transition: Michigan Native Americans in the 19th Century. *Through August 31.* Documents, photographs, and artifacts that record the changing lives of the Ottawa, Potawatomi, and Ojibwa peoples as their lands came under the dominion of European immigrants. *Mon.–Fri. 9 a.m.–5 p.m. 1150 Beal Ave. 764–3482.*

BERKSHIRE HILTON GALLERY. Impressionist Photography. *July 1–15.* "Painterly" photographs by U-M art school grad Caren Nederlander. **Mixed Media Group Show.** *July 15–October 15.* Paintings, prints, and photographs by U-M art school faculty and grad students. *Open 24 hours. Berkshire Hilton, 610 Hilton Blvd. (junction of State St. and I-94). 662–3442.*

CRAZY WISDOM BOOKSTORE. Living the Path of Love. *July 15–31.* Local artist Jesse Richards depicts aspects of spiritual devotion in 10 fountain sculptures made of bronze, stained glass, crystals, and live plants. *Mon.–Sat. 10 a.m.–6 p.m. (Fri. till 8 p.m.), Sun. noon–5 p.m. 206 N. Fourth Ave. 665–2757.*

Other Exhibits

ANN ARBOR HANDS-ON MUSEUM. Science and technology exhibits for children of all ages. *Tues.–Fri. 1:30–5:30 p.m.; Sat. 10 a.m.–5 p.m.; Sun. 1–5 p.m. Admission: $2.50 (children, $1.50; students & seniors, $1.50; families, $6; annual family memberships, $30). 219 E. Huron (entrance on N. Fifth Ave.). 995–5439.*

ART DECO DESIGN STUDIO. Jazz Age Collectibles, 1925–1950. *Tues.–Sun. noon–6 p.m. 116 W. Washington. 663–DECO.*

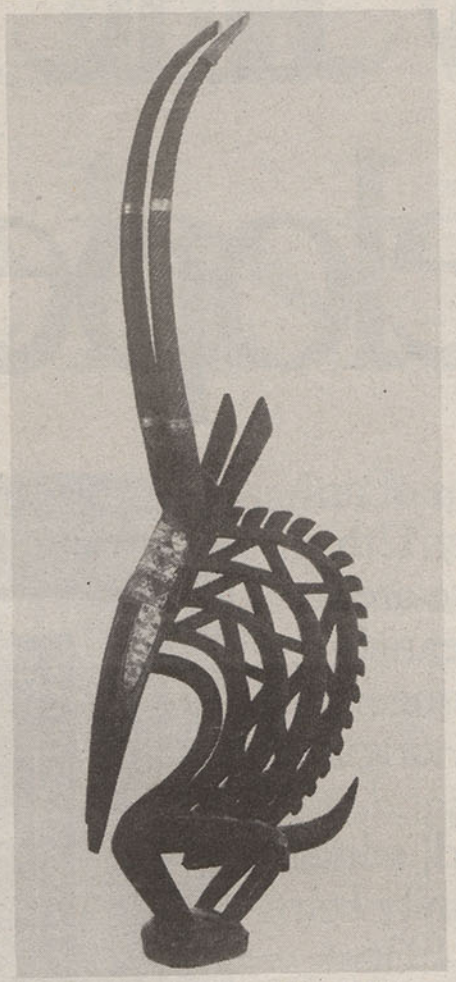
ARTFUL EXCHANGE GALLERY. Resale gallery with constantly changing displays of antique to contemporary art in all media. Currently featuring local artist Vicki Schwagger's jewelry in materials ranging from amber, pearls, and copper to 24k gold. *Tues.–Fri. 11 a.m.–5 p.m. (Fri. till 6:30 p.m.); Sat. 10 a.m.–5 p.m. 215 E. Washington. 761–2287.*

BRIARWOOD MALL GRAND COURT AREA. Portraits of An Age. Historical photographs taken from the pages of *Vanity Fair* magazine over the last 70 years. *Mon.–Sat. 10 a.m.–9 p.m., Sun. noon–5 p.m. Briarwood Grand Court. 769–9610.*

THE CLAY GALLERY: A COLLECTIVE. Shirley White/Black: Retro Surface Series. *All month.* Faux granite, zolotone, and stippled surfaces on oversized teapots, vases, and sculptural salt shakers. *Mon.–Fri. 9:30 a.m.–5:30 p.m. 8 Nickels Arcade. 662–7927.*

WILLIAM L. CLEMENTS LIBRARY. Manuscript Treasures of the Clements Library. *Mon.–Fri. 10:30 a.m.–noon & 1–5 p.m. S. University at Tappan. 764–2347.*

DOMINO'S FARMS. Frank Lloyd Wright: Innovations in Office Furniture and Design. *Through August 15.* Exhibit of Wright's innovative office furniture and building designs. *Tues.–Fri. 10 a.m.–5:30 p.m.; Sat. & Sun. noon–5 p.m. Domino's World Headquarters Bldg., 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 995–4500, ext. 3616.*



"Tyi Wara," an antelope mask from Mali, is among the African art and artifacts in the "From the Heart of Africa" exhibit on display all month at the Selo/Shevel Gallery.

ESKIMO ART. *Tues., Wed., & Fri. 10 a.m.–2 p.m.; appointments easily arranged. Exhibition Hall, Domino's Farms, 44 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 665–9663, 769–8424.*

EXHIBIT MUSEUM (U-M). Permanent exhibits of dinosaurs, Native American cultural artifacts, astronomy, and more. *Tues.–Sat. 9 a.m.–5 p.m.; Sun. 1–5 p.m. Geddes Ave. at N. University. 764–0478.*

FORD GALLERY (EMU). Graduate Student Exhibitions. *Through August 18.* Rotating exhibit of works in all media by EMU grad students. *Mon.–Fri. 9 a.m.–5 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487–1268.*

FORMAT FRAMING & GALLERY. Thomas Holuj. Oil paintings. *Mon.–Sat. 10 a.m.–5:30 p.m. (Thurs. till 8 p.m.). 1123 Broadway. 996–9446.*

GALLERY VON GLAHN. Original oils and watercolors, sculpture, pottery, and limited-edition lithographs with western, southwestern, wildlife, and country themes by national and local artists. *Mon.–Wed. 10 a.m.–6 p.m.; Thurs.–Sat. 10 a.m.–8 p.m. 319 S. Main. 663–7215.*

HATCHER LIBRARY RARE BOOK ROOM (U-M). Rare Astronomical Works. *Through October 7.* Books (including Islamic manuscripts) and scientific instruments, featuring landmark works by Ptolemy, Copernicus, Brahe, Kepler, Galileo, Newton, Huygens, and others. Also, scientific instruments such as celestial globes, quadrants, early calendars, and astronomical tables. *Mon.–Fri. 10 a.m.–noon & 1–5 p.m.; Sat. 10 a.m.–noon. Room 711, Harlan Hatcher Graduate Library. 764–9377.*

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Touring the Ruins: Vintage Photographs and Postcards of the Classical World. *July 14–September 10.* Part I: Egypt and the Classical World. Vintage photographs and fascinating postcards recording the Grand Tour's major monuments of antiquity as experienced by 19th-century and early-20th-century travelers. *Mon.–Fri. 9 a.m.–4 p.m.; Sat. & Sun. 1–4 p.m. 434 S. State. 764–9304.*

KERRYTOWN CONCERT HOUSE. Agusta Gunnarsdottir. *July 1–August 1.* Paper sculptures of marine life by this Icelandic-born local artist. *Mon.–Fri. 11 a.m.–2 p.m. 415 N. Fourth Ave. 769–2999.*

MATTHAEI BOTANICAL GARDENS (U-M). *Daily 10 a.m.–4:30 p.m. 1800 N. Dixboro Rd. Admission: $1 (children, $.50). 763–7060.*

MICHIGAN UNION ART LOUNGE. U-M Women. *July 17–August 18.* Work in various media by Ann Bagley, Joan Christoff, Fawn Streeter, Myrta Trumble. **Ceremonial Saki Cups.** *Through July 14.* Display of U-M student Brad Hartsell's collection of saki cups and their written histories. *Daily 7 a.m.–1 a.m. Michigan Union Art Lounge (1st floor). 764–6498.*

LE MINOTAURE. Modern European and American paintings and graphics. *Summer hours: Mon.–Sat. noon–5 p.m. 115 E. Ann. 665–0445.*

MUSEUM OF ART (U-M). 43rd Annual Michigan Water Color Society Exhibition. *Through August 6.* Juried show of watercolors on paper by residents and former residents of Michigan. **Early Cape Dorset Prints.** *Through July 23.* Early prints by Inuits from the Canadian Arctic. *Tues.–Fri. 10 a.m.–4 p.m.; Sat. & Sun. 1–5 p.m. Summer hours (June 6–September 5): Tues.–Fri. 11 a.m.–4 p.m.; Sat. & Sun. 1–5 p.m. S. State at S. University. 764–0395.*

NORTH CAMPUS COMMONS. Ann Arbor Women Painters Award Winners. *July 11–27.* Works of 21 award winners from the last four shows of the Ann Arbor Women Painters. *Mon.–Fri. 9 a.m.–4 p.m. North Campus Commons, 2101 Bonisteel Drive. 764–7544.*

ONE ONE EIGHT GALLERY. Best of the Guild: A Membership Exhibition. *Through July 12.* Juried show of ceramics, woodworking, jewelry, painting, glass, and photography by members of the Michigan Guild of Artists and Artisans. *Mon.–Fri. 10 a.m.–5 p.m. 118 N. Fourth Ave., between Huron and Ann. 662–3382.*

ORIGINS. Pottery, weavings, fiber, and sculpture by over 150 American craftspeople. *Mon.–Fri. 9:30 a.m.–5:30 p.m.; Sat. 9:30 a.m.–5 p.m. North Campus Plaza, 1737 Plymouth Rd. 663–9944.*

POWER CENTER. Puzzling Evidence. *Through July 16.* Mostly landscape black-and-white photographs by area artists William McClelland and Loralei Byatt. Sponsored by the Ann Arbor Art Association in conjunction with the Ann Arbor Summer Festival. *Viewing hours during performances. 994–8004.*

REEHILL GALLERY. Ronald A. Curist. *July 7–August 31.* Abstract contemporary acrylic paintings. *Mon.–Fri. 9 a.m.–12:30 p.m.; Sun. 8:30 a.m.–noon. St. Aidan's Episcopal Church, 1679 Broadway. 663–4370.*

SELO/SHEVEL GALLERY. From the Heart of Africa. *All month.* Contemporary and antique masks, sculptures, bronzes, textiles, bowls, and implements from 9 African countries. *Mon.–Sat. 10 a.m.–6 p.m. (Thur. till 9 p.m., Fri. till 10 p.m.). 329 S. Main. 761–6263.*

SIGNED DESIGNS. Gallery Artists. *All month.* Limited-edition lithographs by Robert Bateman, Nita Engle, Howard Terpning, Charles Wysocki, Bev Doolittle, and others. *Mon.–Sat. 10 a.m.–5:30 p.m. (Fri. till 7 p.m.). Liberty Plaza, 247 E. Liberty. 662–4211.*

ALICE SIMSAR GALLERY. Woodcuts and New Editions: 1988–1989. *Through July 30.* New prints in a variety of media by contemporary artists, including Will Barnet, Richard Bosman, Jim Dine, Clinton Hill, Adya Yunkers, and Rafael Ferrer. *Tues.–Sat. 10 a.m.–5:30 p.m. 301 N. Main. 665–4883.*

16 HANDS. Gallery Artists. *All month.* New art furniture by Thomas Stender, and handblown glass lamps by Glasslights. *Mon.–Fri. 11 a.m.–6 p.m. (Fri. also 8:30–10 p.m.); Sat. 10 a.m.–6 p.m. 119 W. Washington. 761–1110.*

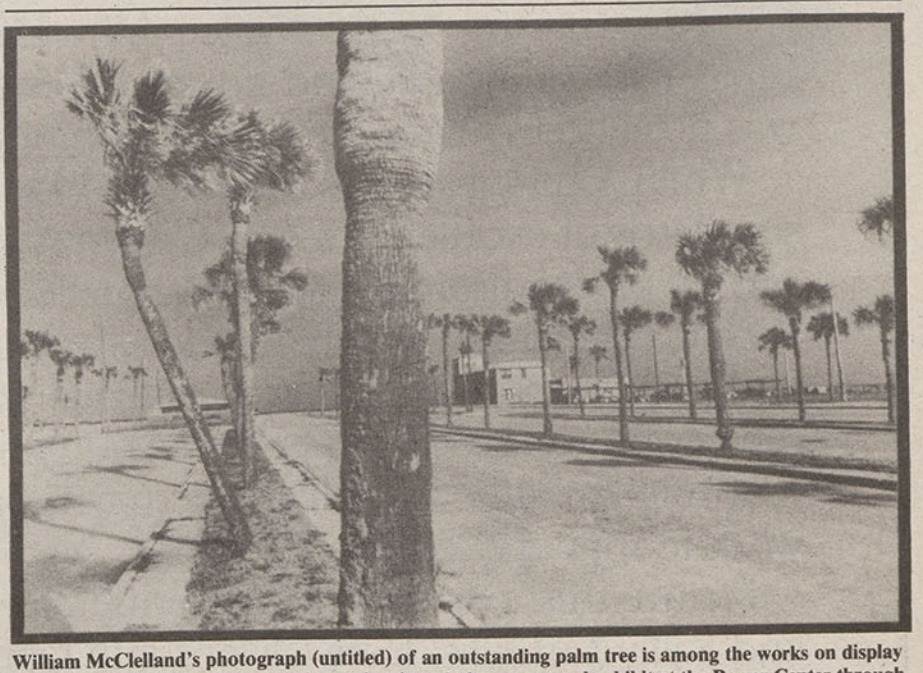
SLUSSER GALLERY (U-M). Undergraduate Student Show. *Through August 4.* Exhibit of outstanding art and design work by U-M undergrads. **Summer Kimono Caper.** *Through July 15.* Display and sale of wide variety of kimonos—in silk or cotton, hand-painted or dyed, floor length to jacket length, antique or just old. Also, unusual scarves and obis (sashes). Proceeds will be used to expand the number and kind of exhibits the gallery can sponsor. *Mon.–Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–5 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764–0397.*

SOUTHERN CROSS GALLERY. *By appointment, 10 a.m.–8 p.m. 1850 Joseph St. 996–1699.*

CLARE SPITLER WORKS OF ART. Roscoe Returns. *Through July 25.* Drawings and lithographs by Jo Ann Alber, a U-M graduate now living and working in Port Townsend, Washington. *Tues. 2–6 p.m.; and by arrangement. 2007 Pauline Ct. 662–8914.*

STEARNS COLLECTION OF MUSICAL INSTRUMENTS. A wide variety of rare instruments, including 18th- and 19th-century winds and percussion, some of which may be played by visitors. Also, photographs and conservation tools. *Thurs. & Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–8 p.m. U-M School of Music Bldg., Towsley Wing, 2005 Baits Dr. (off Broadway), North Campus. 763–4389.*

UPLAND GALLERY. Gallery Artists. *All month. Mon.–Fri. 10 a.m.–6 p.m. (Thurs. till 8 p.m.); Sat. 10 a.m.–5 p.m.; Sun. noon–4 p.m. North Campus Plaza, 1753 Plymouth Rd. 663–0114.*



William McClelland's photograph (untitled) of an outstanding palm tree is among the works on display in "Puzzling Evidence," an Ann Arbor Art Association-sponsored exhibit at the Power Center through July 16.

See how the phot
has developed ove

Visit "Portraits in Style," the photographs of an age exhibit from Vanity Fair magazine July 12th through the 23rd at Briarwood. Now these aren't your ordinary guy in a green leisure suit leaning on a prefabricated log portraits. We're talking classics here. Portraits from the original Vanity Fair magazine.

Frank Crowinshield, editor in chief of Vanity Fair from 1914 to 1936, helped develop portrait photography to what it is today. He introduced us to some of the finest photographers of our time. People like Baron de Meyer, Alfred Stieglitz, Imogen Cunningham and Edward Weston. There was no shooting with the lens cap on here.

When Vanity Fair was revived in 1983, the standards of excellence set by Crowinshield were carried on by distinguished photographers like Richard Avedon, Helmut Newton, Irving Penn and Anne Leibovitz. These people are so good, they don't even use flash cubes. And at the "Portraits in Style" exhibit, you can compare their work to that of their predecessors.

Picture this, portraits of Katherine Hepburn and Kelly McGillis, Jesse Owens and Carl Lewis,

ographic process
ver the last 75 years.

Charlie Chaplin beside Woody Allen and PeeWee Herman. Their personalities alone are enough of a contrast, imagine their portraits. Besides, where else can you stare at Woody Allen without him getting nervous. The photographs of an age exhibit at Briarwood, it makes for a picture perfect shopping environment.

And on July 22nd we'll be taking shopping to an even higher art form, because at 7pm we'll feature a free concert with Windham Hill artist Philip Aaberg in the Grand Court. And on the 23rd we'll be sponsoring another free concert as the Ann Arbor Summer Symphony will perform at 2:30pm. So not only will the shopping be picture perfect, it'll be like music to your ears.

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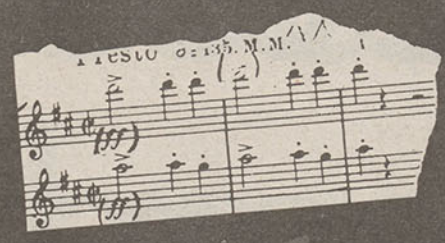

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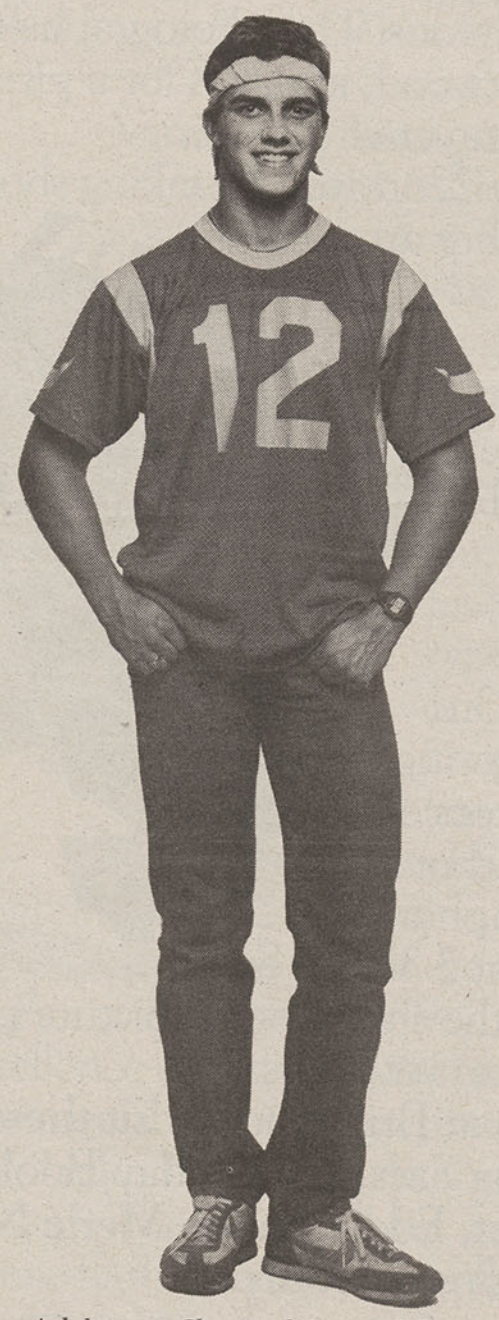
He's crying for help, but his family doesn't think he's sick.



He's just your everyday, good-looking teenage boy except for one thing—his excessive use of alcohol could lead him to a premature death.

It's possible he realizes it, but he is not able to help himself. He's chemically dependent.

His problem becomes worse because the family doesn't want to believe he has a drinking problem. They're hoping he'll grow out of it.

He'll never grow out of it because he's an alcoholic.

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The Adolescent Chemical Dependency Center at Saint Luke's Hospital in Cleveland has a recovery program that works with the entire family. Because one member's chemical dependence affects the entire family.

Our nationally recognized program can help the adolescent and the family back to recovery. The program requires a mandatory family week to fully understand chemical dependency. Lodging for the entire family is available on our campus. This gives the family the opportunity to meet and interact with each other.

To find out if an adolescent needs help, call 216-368-7970. We're here to help. The Saint Luke's Adolescent Chemical Dependency Center, 11311 Shaker Boulevard, Cleveland, Ohio 44104.

In "The 100 Best Treatment Centers for Alcoholism and Drug Abuse," Saint Luke's is the only Center devoted solely to adolescents.

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Located in Kerrytown at the rear of the Luick/KitchenPort building. Call 994-6424 for information and reservations.

Ample parking available in Kerrytown lot, Farmer's Market lot, city lots and on-street.

MUSIC AT NIGHTSPOTS

By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

The Apartment Lounge

2200 Fuller Rd. 769–4060

In the Huron Towers complex just east of Mitchell Field, across from the VA Hospital. Jazz on Thursdays and dance bands on the weekends. Large dance floor. Cover (Fri.–Sat. only). Music plays until 2 a.m. Free dart playing. **EVERY MON.** (8:30–11:30 p.m.): **Ballroom Dancing.** DJ Dorian Deaver spins dance records from late-30s swing to contemporary R&B. Preceded by ballroom dance lessons ($2), 7:30–8:30 p.m. **JULY 1: The Bluefields.** Rock 'n' roll quartet that plays British Invasion-style originals featuring tight arrangements and rich vocal harmonies. **JULY 2** (7–10:30 p.m.): **Blues Jam.** All blues players welcome; bring your own instrument. This week's host band: **Idyll Roomers** (see Rick's). **JULY 6: Jazz & Jam Session.** Two sets by the host band, followed by a jam session. This week's host band: **Four for Three** (see Del Rio). **JULY 7** (4:30–8:30 p.m.): **Kris Good.** Solo guitarist and pianist who plays everything from early Beatles to Gordon Lightfoot. **JULY 7 & 8: Glass.** Popular 7-piece party and show band from Detroit featuring 5 alternating lead vocalists. Plays everything from early Elvis and 60s pop to Motown, contemporary funk, and Bruce Springsteen. Members also lead the audience in such dances as "The Bird," "The Word Is Up," and "The Walk." **JULY 9** (7–10:30 p.m.): **Blues Jam.** See above. This week's host band: **Bob Cantu and the Blues Nuts,** a blues, jazz, and soul outfit featuring guitarist Cantu and other members of the Fabulous Checkers. **JULY 13: Jazz & Jam Session.** See above. This week's host band: **The Acoustic Jazz Network,** an all-star local quintet featuring Paul Vornhagen on sax & flute, guitarist Mark Anderson, pianist Harvey Reed, drummer Karl Dieterich, and bassist Chuck Hall. **JULY 14** (4:30–8:30 p.m.): **Private Sector.** Modern dance-oriented R&B, "neo-classical" reggae, funk-jazz, electric blues, and country-rock group. Highlights include a smashing version of Moby Grape's "Murder in My Heart for the Judge." Members include lead vocalist Randy Tessier on bass, Dave Cavender on trumpet and harmonica, Andy Adamson on piano, Bob Cantu on guitar, and Don Kuhli on drums. **JULY 14: Juanita McCray and Her Motor City Beat.** Detroit blues band led by vocalist McCray, an old-fashioned shouter who has been named Best Female Vocalist in the annual *Metro Times* poll so often that she's been elevated to its Blues Hall of Fame. **JULY 15: Skyles.** This local rock 'n' roll band plays classic rock by the Stones, Clapton, and the Doors, along with some hot blues. **JULY 16** (7–10:30 p.m.): **Blues Jam.** See above. This week's host band: **Idyll Roomers** (see Rick's). **JULY 19: The Infinitones.** Soul/funk sextet led by the blues-tinged vocals of Gail Baker and Sue Gillis and the biting guitar work of Dave Kaftan of the Conquerroots. Their repertoire includes both classic R&B and witty, dance-crazed originals with titles like "Party on Mars," "Domination of the Earth," and "Bucket of Lust." Voted best new R&B group of 1988 by the Northern Ontario Blues Society. **JULY 20: Steve Nardella Rock 'n' Roll Trio.** Ann Arbor's most passionate and compelling roots-rocker performs fiercely cathartic, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems, along with some authentic Muddy Waters and John Lee Hooker blues. This is music that bites. **JULY 21** (4:30–8:30 p.m.): **Kris Good.** See above. **JULY 21: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitar genius Bedard. With drummer Rich Dishman and bassist Randy Tessier. **JULY 22: Robert Penn Blues Band.** Down-home blues, Chuck Berry rockers, and classic Motown by this Detroit band led by guitarist Penn, who also performs original songs from his "Mightier than the Sword" LP. **JULY 23: The Gringos.** New blues group led by guitarist John E. Lawrence of Straight Forward, with Apartment bartender Tom Neely on drums. **JULY 27: Jazz & Jam Session.** See above. This week's host band: **Youngblood,** an ensemble of some of the best young local jazz musicians that plays mostly upbeat originals. Led by trumpeter Andy Hunt, it includes sax player Morris Lawrence III, bassist Jason Lawrence, drummer Julian Van Slyke, Jr., guitarist John Selenis, and keyboardist Steve Urick. **JULY 28** (4:30–8:30 p.m.): **Tomcat.** New area rock quartet that plays variously styled originals and covers by the likes of Steely Dan and Billy Joel. **JULY 28: Mars Needs Women.** Hot local rockabilly & classic rock 'n' roll quintet led by guitarists Bob Schetter of the Bonnevilles and Rick Humesky of The Whip, and featuring vocalist Christie B, with bassist Ben Piner and drummer "Wild Bill" Turley. **JULY 29: The Infinitones.** See above. **JULY 30** (7–10:30 p.m.): **Blues Jam.** See above. This week's host band: **The Infinitones** (see above).

The Ark

637½ S. Main 761–1451

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually $6.50–$8.50), no dancing. Discounts (usually $1) on cover for members ($15/year; families, $25/year). All shows begin at 8 p.m. unless otherwise noted. Ticket sales: If a sell-out is anticipated, advance tickets are sold and (usually) two shows are scheduled. Otherwise, tickets are available at the door only. **JULY 5: The Chenille Sisters.** Popular local vocal trio with a fast-growing national reputation. See Events. At the Power Center. **JULY 13: Neil Woodward.** Traditional and original blues-based songs by this Detroit artist who used to play regularly at Mr. Flood's. Woodward sings in a thickly textured, soulful voice, accompanying himself on six-string and twelve-string guitars, steel guitar, harmonica, mandolin, fiddle, autoharp, whistle, and banjo. A former winner of the *Metro Times* award as "Folk Musician Most Deserving Wider Recognition." **JULY 16: John Renbourn, Jackie McShee, and Tony Roberts.** Flute and reed virtuoso Roberts joins two members of Pentangle, guitarist Renbourn and vocalist McShee, to perform original music that's an eclectic blend of British folk music with everything from blues and jazz to Middle Eastern and pre-Renaissance music. **JULY 20: Adrian Belew.** Avant-rock guitar wizard. See Events. 7:30 & 10 p.m. **JULY 21–23: "Hem."** Local actor Robert Beaupre revives his one-man show about Ernest Hemingway. See Events. 8 p.m. (Fri. & Sat.), 1 p.m. (Sun.). **JULY 25: The Indigo Girls.** Folk-rock duo from Athens, Georgia. See Events. 7:30 & 10 p.m. **JULY 29: Mustard's Retreat.** An evening of heartfelt singing, humorous songs, and foot-stomping music by this popular local duo of Michael Hough and David Tamulevich. Their second LP, "Home by the Morning," has been widely praised.

Aubree's Second Floor

39–41 E. Cross St., Ypsilanti 483–1870

Music club above Aubree's Restaurant in Depot Town. Live music Friday and Saturday. Cover, dancing. Closed until September.

Jazz guitarist and vocalist Suzanne Lane, a former WEMU Jazz Competition winner, appears with her trio at the Bird of Paradise, Fri. & Sat., July 28 & 29.

Bird of Paradise

207 A. Ashley 662–8310

Intimate jazz club co-owned by prominent jazz bassist Ron Brooks. Live music every Sunday through Thursday (8 p.m.–1 a.m.) and Friday & Saturday (9 p.m.–1:30 a.m.). Cover (except Sunday), no dancing. **EVERY SUN.** (11 a.m.–2 p.m.): **George Bedard and David Swain.** Old standards and occasional blues by guitarists Bedard (of Leonards and Kingpins fame) and Swain (better known as a sax player in the Urbations and II-V-I Orchestra.). **EVERY SUN.: The Andy Dahlke Quartet.** Jazz ensemble led by U-M music student Dahlke on sax, with bassist Bob Roe, guitarist Steve Urick, and drummer Gerald Cleaver. **EVERY MON.: Paul Keller and Cary Kocher.** Bassist Keller and vibes player Kocher are joined by various drop-in friends. **EVERY TUES.: Motor City Jazz Quintet.** Straight-ahead bebop with big band flavor, with Walter Szymanski on trumpet and flugelhorn, Scott Peterson on sax, John Knust on drums, Phil Kelly on piano, and Paul Keller on bass. **EVERY WED. & THURS.: Ron Brooks Trio.** One of the state's finest jazz bassists, club co-owner Brooks is joined by Rick Roe on piano and the area's wittiest drummer, George Davidson. **JULY 1: Barbara Morrison.** Pop jazz to straight-ahead jazz by this highly regarded vocalist, a Romulus/Inkster native and EMU grad who currently lives in L.A., where she records with the Leslie Drayton Orchestra. With the Ron Brooks Trio. **JULY 7 & 8: Bill Heid Trio.** Pianist Heid plays an entertaining mix of jazz styles, from bebop and Latin-flavored tunes to spirited blues, with bassist Ron Brooks and drummer George Davidson. **JULY 14 & 15: Sheila Landis.** This Detroit-area jazz singer known for her clean, precise phrasing is backed by a trio to be announced. **JULY 21 & 22: Patti Richards.** Popular, versatile jazz vocalist. **JULY 28 & 29: Suzanne Lane and Friends.** Vocalist/guitarist Lane is backed by a trio led by bassist Bruce Dondero.

Flute and reed virtuoso Tony Roberts (left) joins members of the pioneering English folk-rock group Pentangle, singer Jackie McShee and guitarist John Renbourn, at The Ark, Sun., July 16.

The Blind Pig

208 S. First St. 996–8555

Local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers 6 nights a week, with a DJ on Sundays. Cover, dancing. **JULY 1: Jeanne and the Dreams.** Funky, danceable R&B, Motown, and Memphis soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonists Paul Vornhagen and Eric Korte, bassist Jim Rasmussen, and drummer Loch Campbell. **JULY 2: The Gay 90s.** DJ Scott Bradley spins Top-40 dance hits. **JULY 3: Map of the World.** Armed with a raft of splendid new songs, exceptionally tight and hard-rocking ensemble playing, and a killer attitude, this world-class local rock 'n' roll band has been better than ever since its recent return from a year-long layoff. Led by the singer-songwriter duo of Sophia Hanifi and her brother, guitarist Khalid Hanifi, the revamped lineup includes drummer Don Deniston, bassist Dante Orlando, and keyboardist Chris Ranney. **JULY 4: 13 Engines** and **Roger Manning.** Replacements-style rock 'n' roll band from Toronto and a punk folkie from new York City. See Events. **JULY 5: Dog Soldier.** Talented local hard-rock band that recently released its debut LP, "Name Your Poison." Members are vocalist Cristina Samonte on guitar, Matt Singleton on keyboards and guitar, and two former Cult Heroes, drummer Larry Steele and bassist Brad Northrop. **JULY 6: Frank Allison and the Odd Sox.** Snot-nosed, smart-mouthed, tenderhearted true stories set to irresistibly catchy guitar-fueled melodies and a barbaric beat. The band's superb 14-song debut LP, "Monkey Business," was praised by *New York Times* critic Jon Pareles for the "street level" view of its "scrappy, hard-nosed, good-humored songs about living on the fringe of an insatiable consumer economy." **JULY 7: Blue Front Persuaders.** They've gone through almost as many lineup changes in the past decade as the Tigers, and they've no longer got a piano player, but this veteran local R&B dance band can still make the best party you've ever been to seem like an early morning staff meeting by comparison. The current lineup features Denny Allis on trumpet and Stanley Mizerny on bass, saxophonists Carl Dyke and Livonia Smith, guitarist Patrick Lewandowski, and drummer Mark Russell (the only remaining original member of the band). **JULY 8: Eddie Shaw and the Wolf Gang.** Authentic Chicago blues led by saxophonist Shaw. See Events. **JULY 9: Gay 90s.** See above. **JULY 10: Juice.** An inventive blend of 60s blues-rock & soul and 80s postpunk rock 'n' roll by this local band that has grown over the past couple years from a bunch of talented young musicians imitating their heroes into a self-confident, cohesive ensemble making music as captivating and distinctive as anyone in town. **JULY 11: Kari Newhouse Band.** Local pop-rock quintet led by Newhouse, a singer-songwriter whose single, "Crazy About You," was rated the best Detroit-area single of 1988 in the *Metro Times.* **JULY 12: Love Tractor.** Guitar-based rock 'n' roll from

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Ann Arbor 665-2680

July at the Mainstreet!

TIM ALLEN—July 14 & 15

EMO PHILIPS—July 25 & 26

STUNT JOHNSON THEATRE, July 5 & 6

TAYLOR MASON, July 7 & 8—We never know what to expect from this one man variety show. Sometimes it's ventriloquism, sometimes it's musical madness and still others it's both with straight forward stand-up routines to top it all off. The only consistent thing about this multi-talented New Yorker is that he is always very, very funny!!!

OPEN MIC, July 11

PETER BERMAN, July 12 & 13

TIM ALLEN, July 14 & 15—From Showtime's Comedy Club All-Stars Special and Rodney Dangerfield's Young Comedians Special!!! Enough cannot be said about the emergence of this Detroiter on the national comedy scene. Our favorite quote, the one we think best sums up a Tim Allen performance, comes from the Creative Director of Catch-a-Rising Star in New York: "He came. He killed. He left." This is always a don't-miss show at the Mainstreet so get your tickets early!!!

OPEN MIC, July 18

KIRKLAND TEEPLE, July 19-22—The Amazing Expando Man returns for the entire Art Fair week with more of his eclectic repertoire of rantings and ravings!!!

EMO PHILLIPS, July 25 & 26—This is a very special engagement with a very exceptional talent. An evening with this man is like no other, and for comedy connoisseurs, this is another don't-miss show!!! With such credits as his own H.B.O. Special and two Epic albums, it's no wonder why he packs the place. So for those looking for a trip to the outer limits of comedy, get your tickets early!!!

TBA—July 27

STEVE SEAGREN, July 28 & 29—We're closing the month with the Mainstreet debut of this fine observational comic from the very hot Chicago comedy scene. Join us as we welcome an exciting new talent to our stage!!!

SHOW TIMES
Tues. 8:30
Wed. 8:30
Thurs. 8:30
Fri. 8:30 & 11:00
Sat. 8:30 & 11:00
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This coupon entitles holder to ½ OFF full admission to any Wed., Thurs. show!

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(Don't forget—expires July 31, 1989)

2 TWO MUCH FUN FOR ONE!

This coupon entitles holder to one free admission with one full paid admission to any Fri., Sat. show!

General admission seating available only, and excludes special engagements. Call for reservations!

(Don't forget—expires July 31, 1989)

1

NIGHTSPOTS *continued*

Athens, Georgia. See Events. **JULY 13: The Difference.** See Rick's. **JULY 14: Iodine Raincoats.** This popular local rock 'n' roll quintet with an oversized, bluesy, neo-psychedelic sound plays mostly originals, written by lead vocalist Rob McKenzie, along with covers by the likes of the Doors, Neil Young, Peter Gabriel, and U2. Members include guitarists Andy Solomon and David Amir, bassist Chris Noteboom, and drummer Damien McCann. The band recently released its debut EP, "I Wonder." **JULY 15: The Bluesbusters.** All-star boogie blues quartet from L.A. See Events. 8 & 11 p.m. **JULY 16: The Gay 90s.** See above. **JULY 17: Borax.** Uncompromisingly silly local quintet that blends lurching rhythms, warped hardcore tunes, occasional lapses into tastefully executed lounge-trash, and lost-love/horror-movie lyrics. Their debut cassette, "Borax Krunchies!" is on sale at Schoolkids' and Wazoo Records. **JULY 18: C. J. Chenier and the Red Hot Louisiana Band.** Top-notch zydeco. See Events. **JULY 19: The Blasters.** Blues-based, rockabilly-spirited rock 'n' roll quartet from California. See Events. **JULY 20: Tracy Lee and the Leonards.** Ann Arbor's most popular rock 'n' roll band features an inimitable mix of impassioned drama and stylish melodic invention with lunatic humor and happily mindless raunch. The band's focal point is lead singer Tracy Lee's passionate yet subversively playful vocals, but it also features two other singers (guitar whiz George Bedard and song-writing genius Dick Siegel), along with an unbeatable rhythm section of drummer Rich Dishman and bassist David Stearns. The band's debut LP, "Tomorrow Morning," features many of their most popular songs. **JULY 21: Trinidad Tripoli Steel Band.** See Rick's. **JULY 22: Detroit Blues Band.** Popular, veteran electric blues band from Detroit, featuring guitarist Jim McCarty. The Blind Pig music room is closed for renovations from July 23 through the end of August.

City Limits

2900 Jackson Rd. 665-4444

Lounge at the Holiday Inn West. **EVERY TUES.-SAT.:** Top-40 dance bands to be announced.

Cross Street Station

511 W. Cross St., Ypsilanti 485-5050

Dance bands on weekends, open mike on Sundays (acoustic only) and Wednesdays. Dancing, no cover. **JULY 1:** To be announced. **JULY 7: Fully Loaded.** Local blues and blues-rock band led by slide guitarist Jay Doria. **JULY 8: Terry and the Pirates.** Vintage rock 'n' roll from the 50s through the 70s. **JULY 14: The Cats in the Basement.** This Ypsilanti-based reggae, ska, and rock 'n' roll quartet features former members of Terry and the Pirates. **JULY 15: Jax Myth.** Hard-rocking blues quartet from Ypsilanti. **JULY 21: Jugglers & Thieves.** All-originals neo-psychedelic/folk-rock band from suburban Detroit. **JULY 22: Steve Nardella.** Solo blues and classic rock 'n' roll by Ann Arbor's most passionate and compelling roots-rocker. Nardella's solo sets include a version of "Trying to Get to You" that would make Elvis sit up in his grave. **JULY 28: Pangaea.** Electrifying jazz fusion. **JULY 29: Blind Lemons.** Traditional and original blues by this local improvisational sextet led by a female vocalist.

Del Rio

122 W. Washington 761-2530

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m. **JULY 2: Paul Vornhagen & Friends.** Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals, Norm Shobey on congas, Bruce Dondero on bass, Rick Burgess on piano, and Karl Dieterich on drums. **JULY 9: Lunar Glee Club.** An all-originals instrumental dance octet that features delicious jazz harmonies and melodies set to a variety of rhythms, including salsas & mambas, swing & jump tunes, African juju, some reggae, and a bit of rock 'n' roll. **JULY 16: Paul Vornhagen & Friends.** See above. **JULY 23: Rick Burgess & Friends.** Jazz ensemble led by pianist Burgess. **JULY 30: Four for Three.** Local jazz ensemble led by pianist/composer Tony Viviano, with saxophonist Tony Scott, drummer Ray Richardson, and Tracy Lee and the Leonards bassist David Stearns.

The Earle

121 W. Washington 994-0211

Restaurant with live jazz Monday through Saturday. No cover, no dancing. **EVERY MON.** (8-10 p.m.): **Carl Alexius.** Solo piano. **EVERY TUES.** (8-10 p.m.): **Rick Roe.** Solo piano. **EVERY WED.** (8-10 p.m.): **Harvey Reed.** Solo piano. **EVERY THURS.** (8-10 p.m.): **Scott Warner.** Solo piano. **EVERY FRI. & SAT.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, bassist Chuck Hall, and drummer Robert Warren.

The Habitat

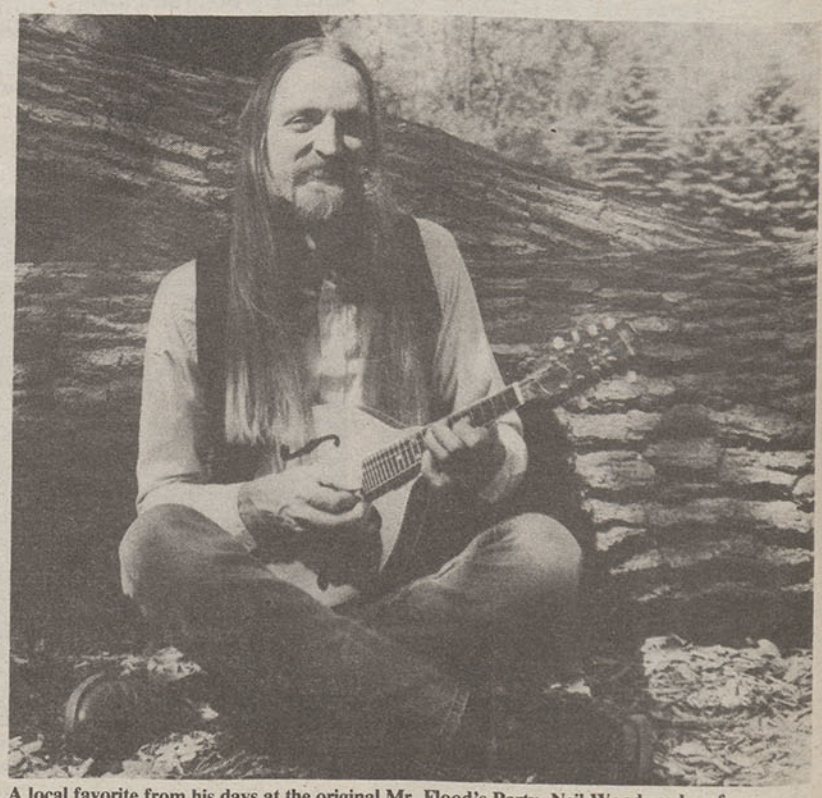
3050 Jackson Rd. 665-3636

Lounge at Weber's Inn. Solo piano by **Pat McCaffrey** during Happy Hour (Tues.-Sat., 5-9 p.m.). Dancing, no cover. **JULY 1: Mirage.** Top-40 dance band. **JULY 4-8, 11-15, 18-22, & 25-29: Chateau.** Top-40 dance band.

The Heidelberg Club

215 N. Main 663-7758

Rock 'n' roll club on the top floor of the Heidelberg Restaurant. Live music every Monday and Wednesday through Saturday. Cover, dancing. **EVERY MON.: Blues Revue.** Open jam session. All blues musicians invited to bring their instruments. **JULY 5:** To be announced. **JULY 6: The Deans.** Guitar-based, college radio-oriented rock 'n' roll dance music. **JULY 7: Shadow Alley.** Bluesy rock 'n' roll, from the Allman Brothers to Aerosmith, by this local band. **JULY 8: Goober & the Peas.** This rock 'n' roll band from Huntington Woods plays mostly originals. **JULY 12: Hydrodome.** MOR dance rock, covers, and originals. **JULY 13: Tasty Evidence.** Original rock 'n' roll band from Northville. **JULY 14: Roadkill.** Thrashy rock 'n' roll. **JULY 15: The Faith Healers.** Hard-edged, guitar-based rock 'n' roll by



A local favorite from his days at the original Mr. Flood's Party, Neil Woodward performs traditional and original blues-based songs. He's at The Ark, Thurs., July 13.

Saxophonist and flutist Paul Vornhagen heads a popular local quintet that plays Latin jazz and swinging bop early Sunday evenings at the Del Rio, July 2 & 16.

this new local band featuring the Delaney brothers, guitarist Brian and bassist Tim, former Odd Sox drummer Nathan Logue, and guitarist-vocalist Wendy Case, a Dexter native recently returned from several years in San Francisco, where she played in a number of Bay Area bands. **JULY 19: Special Ed Dance Party.** Scratch dance music on seven turntables with WCBN DJ Ed Special. **JULY 20: Frank Allison and the Odd Sox.** See Blind Pig. **JULY 21: The Opossums.** Local rock 'n' roll band led by singer-guitarists Mark Neff and Marty Fletcher and featuring two of Fletcher's bandmates from the defunct Folkminers, drummer Randy Sabo and bassist Tom Dunham. They play original music that's an engaging mix of various forms of early rock 'n' roll, from rockabilly and Everly Brothers-style country-rock to psychedelic and folk-rock. **JULY 22: The Reputations.** Rock-based, bluesy fusion band from Detroit. **JULY 26: Roadkill.** See above. **JULY 27-29:** To be announced.

Joe's Star Lounge

address unknown 665-JOES

Joe Tiboni is still looking for a new permanent location, but meanwhile he's been producing occasional shows under the banner of "Joe's Star Lounge in Exile." **JULY 1: "An Evening with Arwulf Arwulf, Marc Taras, and the Poetry Posse."** See Events. 8 p.m., Performance Network.

Legends All-American Bar

3600 Plymouth Rd. 769-9800

Lounge in T.S. Churchill's restaurant in the Marriott Inn. Dancing, no cover. **EVERY FRI.:** WIQB DJ Jeff Crowe spins oldies dance records.

Mountain Jack's

305 S. Maple 665-1133

Restaurant with live music Thurs.-Sat., 8:30 p.m.-1 a.m. No dancing, no cover (occasional minimum). **EVERY WED.: Star Trax.** All invited to show off their singing talents. The club provides the background music. All performers receive a recording of their performance. **EVERY THURS.-SAT.: Billy Alberts.** Easy-listening vocalist accompanies himself on piano and guitar.

Nectarine Ballroom

510 E. Liberty 994-5436

New York-style dance club featuring the latest European technology in lighting and sound. Cover, dancing. **EVERY MON.: Modern Music Dance Party.** With DJ Roger LeLievre. **EVERY TUES.: Boys' Night Out.** With DJ Roger LeLievre. **EVERY WED.: House Party.** With DJ The Wizard. **EVERY THURS.: EuroBeat Dance Party.** European-style dance music with DJ Roger LeLievre. **EVERY FRI.: Boys' Night Out II.** With DJ Roger LeLievre. **EVERY SAT.: Top-40 Dance Party.** With various DJs. **EVERY SUN.** (5-10 p.m.): **Teen Night.** With DJ John Court.

The Players Lounge

1275 Whittaker Rd. 487-2000

The lounge in the new Radisson Resort and Conference Center. Music Mon.-Sat. $2 cover, dancing. **JULY 10-15: Jeanne and the Dreams.** See Blind Pig. **JULY 17-22: Straight Forward.** Very hot jazz ensemble led by Washtenaw Community College music teacher John Lawrence on guitar, with fellow WCC music teachers Julian Van Slyke on drums and Joe Palmer on trumpet and guitar, Jason Lawrence (son of WCC jazz director Morris Lawrence) on bass, and Community High grad Andrea Hill on keyboards. **JULY 24-29: The Jim King Group.** Keyboardist King, drummer Cary Kocher, and guitarist Bob Cantu back the singing of former WEMU jazz competition winner Koke McKesson, a flashy, soul-inflected jazz vocalist.

The Polo Club

610 Hilton Blvd. 761-7800

Lounge in the Berkshire Hilton. No cover, no dancing. **Art Stephan** plays solo piano, Tues.-Sat. (5-10 p.m.), and for Sunday brunch (10:30 a.m.-2:30 p.m.). **EVERY FRI. & SAT.:** Live music to be announced.

Rick's American Cafe

611 Church 996-2747

Live music 6 nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **JULY 1: Dynatones.** Greaseball rock 'n' roll. See Events. **JULY 3 & 4:** To be announced. **JULY 5: Jerry Sprague & the Juveniles.** Local rock 'n' roll trio led by guitarist Sprague and featuring his two teenage sons on bass and drums. **JULY 6: Idyll Roomers.** Local rock 'n' roll and blues band featuring WCBN "Nothin' But the Blues" DJ Jerry Mack on guitar and vocals, bassist Dave Picard, guitarist John Rasmussen, drummer George White, and Phil Poteat on harmonica. **JULY 7 & 8: Regular Boys.** Eight-piece jump blues, R&B, and urban soul band from Detroit with a powerful 3-man horn section. **JULY 10: The Civilians.** Detroit pop-rock quartet with a twisted lyrical sensibility. **JULY 11: Atomic Cafe.** Local rock 'n' roll band. **JULY 12: The TAJ Band.** Local reggae and calypso band. **JULY 13: The Hunttunes.** Dance-rock band from Lansing that plays covers of everything from INXS to the Clash. **JULY 14 & 15: Urbations.** Classic garage-spirited, R&B-oriented rock 'n' roll covers and originals by this recently resurrected local band fronted by the charismatic vocals of songwriter/song collector Dan Mulholland, the Urbations' original lead singer before he left to form the Watusies. The new lineup features saxophonists David Swain (one of the Urbations' founders), Andy Klein, and Tim Brockett, guitarists Chris Casello and Randy Baker, bassist Don Rimmer, and drummer Bill Newland. **JULY 17 & 18: First Light.** Extremely popular Cleveland-based, neo-funk reggae band features 5 former members of I-Tal. Their impressive 3-song, 12-inch EP, "Musical Uprising," is available in local record stores. **JULY 19: Regular Boys.** See above. **JULY 20: The Difference.** The 1st-prize winner in MTV's national "Energizer Rock 'n' Roll Challenge" last year, this local pop-rock quintet plays original songs that feature an engaging, imaginative blend of new music dance rhythms with funk bass lines. **JULY 21 & 22: Son Seals.** Chicago blues great. See Events. **JULY 24 & 25: I-Tal.** Nine-piece reggae band from Cleveland features three members of the original I-Tal, including vocalist/front man Dave Smeltz. One of Ann Arbor's most popular club attractions. **JULY 26: Robert Noll Blues Mission.** Excellent Detroit blues band led by guitarist Noll, one of Texas bluesman Albert Collins's original Icebreakers. **JULY 27: Iodine Raincoats.** See Blind Pig. **JULY 28 & 29: Trinidad Tripoli Steel Band.** Sultry, high-energy calypso and reggae by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. **JULY 31: Juice.** See Blind Pig.

Tommy's Dine and Dance

23 N. Washington, Ypsilanti 485-2750

Music room at the Spaghetti Bender restaurant. No cover (except Thursday), dancing. **EVERY NIGHT: Tommy's Video Nightclub.** The latest and hottest dance videos shown on a 10-foot screen.

U-Club

Michigan Union, 530 S. State 763-2236

The U-Club is open only to members—U-M students, staff, faculty, and alumni—and their sponsored guests. During the summer, the music is presented on the outdoor patio and/or (depending on the weather) in the air-conditioned club. Cover, dancing. **EVERY TUES.:** Live dance bands to be announced. **EVERY WED.: House Music.** WCBN/WEMU DJ Tom Simonian plays a variety of styles of contemporary dance music, including house, acid, hip hop, rap, and new wave. **EVERY THURS.: Reggae Night.** DJ Tom Simonian plays reggae and other Caribbean dance music. **EVERY FRI.: New Music Dance Party.** With DJ Tom Simonian. **EVERY SAT: Reggae Night.** See above.

Join the Quitting Team!

Isn't it time you quit *trying* to quit? Every failed attempt at kicking the cigarette habit makes it harder to try again. C'mon. Be a winner and quit with the best of them — for good.

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So join our *Health For Life team*. We're quitters. Which is exactly what makes us winners.

If you're a Care Choices Health Plan subscriber, they'll pay for half of the program. Call Catherine McAuley Health Center's Office of Health Promotion at **572-3675** now to join ***SMOKE STOPPERS***. And be a winner for life!

FREE INTRODUCTORY SESSIONS

Monday July 10
and
Wednesday July 12

All sessions are held from 7:30-9 p.m. at the St. Joseph Mercy Hospital Education Center, Catherine McAuley Health Center.

Register at the introductory session. *Visa* and *Mastercard* welcome.

Health For Life

Catherine McAuley Health Center

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665-5564

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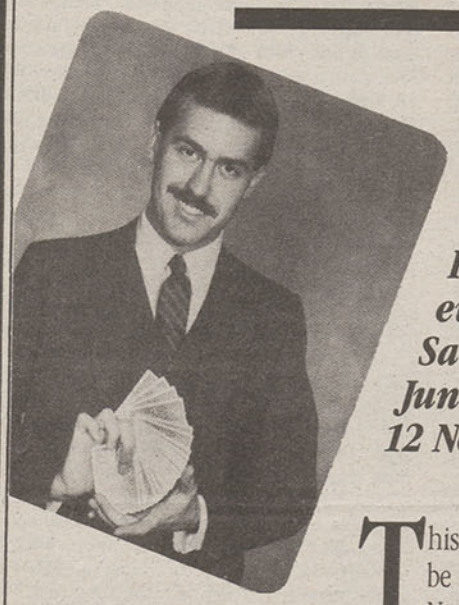

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— *Linking Ring Magazine*, official publication of the International Brotherhood of Magicians

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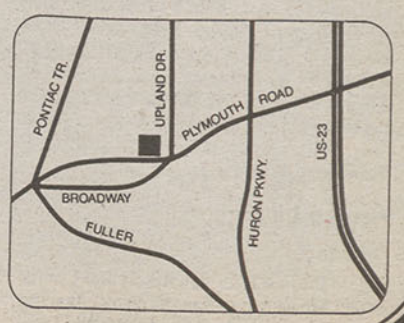

EVENTS AT A GLANCE

A capsule guide to selected major events in July. For full details, see listings under the appropriate date in ***July Events****, beginning on page 71.*

For film reviews, including a couple of first-run films, see ***Flicks****, page 59. Exhibits at* ***Galleries & Museums*** *are listed on page 61, and* ***Music at Nightspots*** *on page 65.*

Classical & Religious Music

- Ann Arbor Summer Symphony, July 2 & 23
- U-M Summer Carillon Recital Series, every Monday
- Fat Bob Taylor, July 7
- French Bicentennial Music Series, July 8, 10, 12, & 14
- Guitar duo Michael Casher & Helene Rottenberg, July 9
- U-M School of Music Organ & Church Music Series, July 13, 14, 17, 18, & 20
- "Women Singers!: Songs from the Stage," July 15

Family & Kids' Stuff

- Ann Arbor Civic Band, every Wednesday
- Ann Arbor Summer Festival Children's Day, July 9
- Landis & Company "Great Vaudeville Magic Show," July 9

Dance & Multimedia

- Molissa Fenley, Doug Varone, and Peter Sparling, July 1
- Whitley Setrakian and People Dancing, July 13
- The Copasetics, July 15

Plays

- "The Threepenny Opera" (The Brecht Company), July 1, 2, & 6–9
- "New American Musical Theater" (Peninsula Productions/New York University), July 1 & 2
- "The Rainbow Peddler: A Tale Told Through the Lyrics and Poems of Yip Harburg" (Peninsula Productions/New York University), July 6–8
- "The Miser" (American Repertory Theater), July 6–8
- "The Sign in Sidney Brustein's Window" (Ann Arbor Civic Theater), July 6–8, 13–15, & 20–22
- "Singin' in the Rain" (Chelsea Area Players), July 14–16, 21, & 22
- "Pantomime" (Performance Network), July 20–23, & 27–30, and August 3–6
- "Hem: An Interview" (The Ark), July 21–23

Comedy

- Code Red, every Friday & Saturday
- Ric Schrader, July 1
- Stunt Johnson Theater, July 5 & 6
- Taylor Mason, July 7 & 8
- Peter Berman, July 12 & 13
- Tim Allen, July 14 & 15
- Kirkland Teeple, July 19–22
- Emo Phillips, July 25 & 26
- Steve Seagren, July 28 & 29

The Platters (top left) and the Drifters, two of the most popular R & B vocal quartets of the 1950s, give a joint performance at the Power Center, Fri., July 14.

Films

- Free films at "Top of the Park," through July 15
- Ann Arbor Silent Film Society, July 9 & 30
- Ann Arbor 8mm Film and Video Festival, July 19–23

Pop, Rock, Blues, & Jazz

- The Dynatones (rock 'n' roll), July 1
- 13 Engines/Roger Manning (rock 'n' roll), July 4
- The Chenille Sisters (vocal trio), July 5
- Eddie Shaw and the Wolf Gang (blues), July 8
- Judy Collins (folk chanteuse), July 9
- Sonny Rollins (jazz), July 11
- Love Tractor (rock 'n' roll), July 12
- The Platters/The Drifters (R&B vocal quartets), July 14
- Southeast Michigan Bluegrass Festival, July 14 & 15
- Dorothy Donegan (jazz), July 15
- The Bluesbusters (blues-rock), July 15
- C. J. Chenier (zydeco), July 18
- Adrian Belew (guitar hero), July 20
- Son Seals (blues), July 21 & 22
- Bess Bonnier (jazz), July 22
- The Indigo Girls (folk-rock), July 25
- Acoustic Jazz Network, July 30

Miscellaneous

- Domino's Antique and Classic Automobile Auction, July 1 & 2
- The New Freedom Ride (Ann Arbor Center for Independent Living), July 7
- Ann Arbor Bicycle Touring Society "One Helluva Ride," July 8
- Manchester Chicken Broil, July 20
- Men's City Golf Tournament, July 21–23
- Drum Corps International North Championships, July 28
- Ann Arbor Summer Criterium (bicycle races), July 30

Tenor saxophonist Sonny Rollins has played with jazz greats from Lester Young to Miles Davis, and his seamless, luxurious solos have thrilled generations of listeners. He's at the Power Center on Tues., July 11.

Festivals, Fairs, & Shows

- Ann Arbor Summer Festival, through July 15
- Independence Day at Cobblestone Farm, July 4
- Ann Arbor Fourth of July Celebration, July 4
- Huron River Day, July 9
- Ann Arbor Jaycees Summer Carnival, July 6–8
- Ann Arbor Art Fairs, July 19–22
- Civil War Encampment at Cobblestone Farm, July 22 & 23
- Washtenaw County 4-H Youth Show, July 24–28
- Ann Arbor Medieval Festival, July 29 & 30 and August 5 & 6

Lectures & Readings

- Poets Arwulf Arwulf and Marc Taras, July 1
- Poets Roberto Warren and Bob Rudnik, July 11

Conferences & Forums

- Sierra Club International Assembly, July 6–9
- Annual Frank Lloyd Wright Symposium, July 26–30

CLASSIC TEXTURES
BRILLIANT PATTERNS

University Musical Society – 111th Season

Ann Arbor

111TH ANNUAL CHORAL UNION SERIES

Hill Auditorium

Detroit Symphony Orchestra
Gunther Herbig, conductor
James Galway, flutist
Sunday, Oct. 1, 4:00 p.m.

Atlanta Symphony Orchestra
Yoel Levi, conductor
Joshua Bell, violinist
Thursday, Oct. 12, 8:00 p.m.

Pinchas Zukerman, violinist
Marc Neikrug, pianist
Friday, Oct. 27, 8:00 p.m.

Orchestre de la Suisse Romande
Armin Jordan, conductor
Martha Argerich, pianist
Thursday, Nov. 2, 8:00 p.m.

Samuel Ramey, bass
Monday, Nov. 27, 8:00 p.m.

Warsaw Philharmonic
Kazimierz Kord, conductor
Zoltan Kocsis, pianist
Wednesday, Feb. 7, 8:00 p.m.

Maurizio Pollini, pianist
Friday, Mar. 9, 8:00 p.m.

Moscow Philharmonic Orchestra
Dmitri Kitaenko, conductor
Vladimir Krainev, pianist
Saturday, Mar. 17, 8:00 p.m.

Baltimore Symphony Orchestra
David Zinman, conductor
Isaac Stern, violinist
Sunday, Mar. 25, 8:00 p.m.

Murray Perahia, pianist
Saturday, Apr. 14, 8:00 p.m.

AMERICAN CONTEMPORARY DANCE FESTIVAL

Five Concerts in Lydia Mendelssohn Theater and Power Center

Dana Reitz, Leslie Friedman/ Dance, Tim Wengerd and Peter Sparling, and the Bebe Miller Dance Company.
Monday, Mar. 12 – Friday, Mar. 16, 8:00 p.m.

MICHIGAN MOZARTFEST

Mozart's Fortepiano Concertos: A Festival and Symposium
Roger Norrington, conductor
Thursday, Nov. 16 – Saturday, Nov. 18, 8:30 p.m.
Three Concerts in Rackham Auditorium

27TH ANNUAL CHAMBER ARTS SERIES

Rackham Auditorium

Chanticleer
Sunday, Oct. 15, 8:00 p.m.

Vienna Chamber Philharmonic
Claudius Traunfellner, conductor
Nigel Kennedy, violinist
Sunday, Oct. 22, 4:00 p.m.

Kazuhito Yamashita, guitarist
Monday, Nov. 6, 8:00 p.m.

Aulos Ensemble
Monday, Dec. 11, 8:00 p.m.

Stuttgart Chamber Orchestra
Leon Fleisher, conductor
John O'Conor, pianist
Friday, Feb. 16, 8:00 p.m.

Borodin String Quartet
Sunday, Feb. 25, 4:00 p.m.

Thomas Allen, baritone
Wednesday, Mar. 21, 8:00 p.m.

Concerto Soloists of Philadelphia
Marc Mostovoy, conductor
Sunday, Apr. 22, 4:00 p.m.

CHEERS! SAMPLER SERIES

Power Center and Hill Auditorium

New England Ragtime Ensemble
Gunther Schuller, director
Saturday, Oct. 28, 8:00 p.m.
Power Center

New York City Opera National Company
Puccini's "La Boheme"
Sunday, Feb. 18, 8:00 p.m.
Power Center

American Contemporary Dance Festival Final Concert
Friday, Mar. 16, 8:00 p.m.
Power Center

Academy of St. Martin-in-the-Fields
Iona Brown, violinist and director
Sunday, Apr. 1, 8:00 p.m.
Hill Auditorium

The King's Singers
Saturday, Apr. 28, 8:00 p.m.
Hill Auditorium

Social events hosted by the Cheers! group will surround many of these performances. The Cheers! group is a membership organization of UMS supporters interested in exploring and introducing newcomers to the performing arts. Call 764-8489 for more information.

19TH ANNUAL CHOICE SERIES

Power Center and Hill Auditorium
Choose three or more events to make a series

New England Ragtime Ensemble
Gunther Schuller, director
Saturday, Oct. 28, 8:00 p.m.
Power Center

Handel's "Messiah"
University Choral Union
Ann Arbor Symphony Orchestra
Donald Bryant, conductor
Saturday, Dec. 2, 8:00 p.m.
Sunday, Dec 3, 2:00 p.m.
Hill Auditorium

"Donald Bryant Tribute Concert"
Sunday, Jan. 14, 8:00 p.m.
Hill Auditorium

Kodo
Friday, Jan. 26, 8:00 p.m.
Saturday, Jan. 27, 8:00 p.m.
Power Center

Hungarian State Folk Ensemble
Wednesday, Jan. 31, 8:00 p.m.
Hill Auditorium

St. Olaf Choir
Kenneth Jennings, director
Saturday, Feb. 3, 8:00 p.m.
Hill Auditorium

New York City Opera National Company
Puccini's "La Boheme"
Saturday, Feb. 17, 8:00 p.m.
Sunday, Feb. 18, 2:00 & 8:00 p.m.
Power Center

American Contemporary Dance Festival Final Concert
Friday, Mar. 16, 8:00 p.m.
Power Center

Academy of St. Martin-in-the-Fields
Iona Brown, director
Sunday, Apr. 1, 8:00 p.m.
Hill Auditorium

The Feld Ballet
Wednesday, Apr. 4, 8:00 p.m.
Thursday, Apr. 5, 8:00 p.m.
Power Center

Jim Cullum Jazz Band
William Warfield, narrator
A jazz transcription of "Porgy & Bess"
Saturday, Apr. 7, 8:00 p.m.
Power Center

The King's Singers
Saturday, Apr. 28, 8:00 p.m.
Hill Auditorium

CHAMBER MUSIC OVERTURE

Guarneri String Quartet
Saturday, Oct. 7, 8:00 p.m.
Rackham Auditorium

ENCORE

For over 20 years, Encore members' contributions have supported the UMS, helping to make possible this 111th season. Besides the many benefits of membership such as priority seating and advance ticket sales, Encore offers you the opportunity to become involved and entertained through volunteer activities and social events.
For more information call 764-8489.

SUBSCRIBER BENEFITS

Subscribers:

- automatically receive renewal notices for UMS Series to Choral Union or Chamber Arts
- may order any number of Choice events now
- receive the best available seating ahead of single ticket buyers
- save money – up to 19% of single ticket costs
- can order Guarneri String Quartet tickets now
- receive discounts with the UMSCard – your ticket to savings on records, tapes, C.D.s and dinners!

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JULY EVENTS

We want to know about your event!

Who to write to:
Mail press releases to John Hinchey, Calendar Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information.

What gets in?
With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for August events should arrive by July 11th.

Next month's deadline:
All appropriate materials received by July 11th will be used as space permits; materials submitted later may not get in.

★ *Denotes no admission charged.*

FILM SOCIETIES on and off campus

Basic info:
Tickets $2.50 (double feature, $3.50) unless otherwise noted.

Abbreviations for film societies:
Alternative Action Film Series (ACTION)—662-6597. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Cinema Guild (CG)**—994-0027. **Cinema 2 (C2)**—665-4626. **Eyemediae (EYE)**—$3. 662-2470. **Hill Street Cinema (HILL)**—$2 (Sat., $2.50). Double feature is always $3. 663-3336. **Mediatrics (MED)**—$2.50 (double feature, $3). 763-1107. **Michigan Theater Foundation (MTF)**—$4 (children, students, & seniors, $3.50; MTF members, $2.50). 668-8397. **Silver Screen (SS)**—$2 for single and double features. 487-3045.

Abbreviations for locations:
AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. **AH-A**—Angell Hall Auditorium A. **EQ**—Room 126 East Quad, East University at Hill. **Hillel**—Green Auditorium, Hillel Foundation, 1429 Hill St. **Lorch**—Lorch Hall (Old Architecture Building) at Tappan and Monroe. **Mich.**—Michigan Theater, 603 E. Liberty. **MLB**—Modern Languages Building, E. Washington at Thayer. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **SA**—Strong Auditorium, EMU campus, Ypsilanti. **UGLI**—U-M Undergraduate Library Multi-Purpose Room.

Love 'em or hate 'em, the art fairs are coming to town again. Thousands of strollers study the wares of hundreds of artists and craftspeople for four days, Wed.-Sat., July 19-22. Watch for the Observer Art Fair Guide, published July 14.

1 SATURDAY

★**Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Every Saturday (except July 8). Slow-paced (20 miles) and moderate/fast-paced (40 miles) rides to the Dexter Bakery. A very popular ride. **Note:** Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. *8:30 a.m. Meet at Wheeler Park, N. Fourth Ave. at Depot St. Free. For information about specific rides, call 662-2257 (today's ride), 453-7179 (July 15), 665-2657 (July 22), and 665-6208 (July 29). For general information, call 994-0044.*

WCBN DJs Arwulf Arwulf (left) and Marc Taras perform their call-and-response-style poetry at Performance Network, Sat., July 1, and at the Top of the Park, Wed., July 5.

★**Waterloo Hunter/Jumper Classic: Waterloo Hunt Club.** Also, July 2. Horses and riders from all over the U.S. compete in these two A-rated American Horse Shows Association shows. Traditionally, as many as five of Waterloo's competitors go on to compete for the AHSA national championship. There are three categories of competition. In the hunter class, riders are judged on the style and form with which their horses jump fences that simulate objects encountered on the fox-hunting field. In the equitation class, the score is based on the rider's handling of the horse on the flat and/or over fences. In the jumper class, the score is based on how successfully the horse jumps a series of fences. It's particularly amusing to watch the pony classes. There are no seats, so bring your own. Concession stands. *8:30 a.m.-dusk, Waterloo Hunt Club, Grass Lake (Take I-94 west to exit 150, go north 2 miles on Mt. Hope Rd., turn right onto Glenn Rd. to the Hunt Club.) Free. (517) 552-5010, (517) 552-5331.*

★**Volunteer Work Day: Leslie Science Center.** All invited to join U-M landscape architecture professor Bob Grese in trimming and clearing brush and restoring woodchip paths on the Leslie Science Center grounds. Tools and refreshments provided. *9 a.m.-noon, Leslie Science Center, 1831 Traver Rd. Free. 662-7802.*

★**"Grilling and Barbecue Tips": Kitchen Port.** Kitchen Port's Julie Lewis gives helpful hints on outdoor cooking. *10-11 a.m., Kitchen Port (Kerrytown). Free. 665-9188.*

2nd Annual Antique and Classic Automobile Auction: Domino's Classic Cars. Also, July 2. Auction of more than 400 antique and classic automobiles from the collections of individuals, museums, and clubs around the U.S., including a number of cars from Domino's collection. A minimum bid is established for most cars in the auction, but at least 20 cars are auctioned with no required minimum bid. Auctioneer is Kruse International, a renowned auction house specializing in antique transportation. Other events include musical entertainment, hayrides, a petting farm, hot-air balloons, tours of Domino's Pizza headquarters, and shopping and sightseeing tours of Ann Arbor for spouses of car buffs. Also, at 7 p.m. tonight, a dinner with entertainment and an art auction ($100) to benefit the Michigan Special Olympics. *10 a.m.-7 p.m., Domino's Farms, 30 Frank Lloyd Wright Drive (off Earhart Rd. north of Plymouth Rd.). $5 admission at the gate for spectators, $30 admission in advance and at the gate for bidders. For information or to register as a bidder, call 668-7319 or 1-800-338-0771.*

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. Every Saturday (both shows) and Sunday ("The Mars Show"). "Star Talk" is an audiovisual show about the constellations and planets currently visible in the sky. "The Mars Show" is an audiovisual show, narrated by Patrick Stewart (who plays Captain Jean-Luc Picard in "Star Trek: The Next Generation"), about the history of our image of Mars, from mythology through the discoveries of the Challenger to speculations about future colonization. *10:30 & 11:30 a.m. ("Star Talk"); 2, 3, & 4 p.m. ("The Mars Show"), U-M Exhibit Museum, Geddes Ave. at N. University. $1.50 ("Star Talk"), $2 ("The Mars Show"). Children under 5 not admitted to "The Mars Show." 764-0478.*

★**Fourth of July Children's Party: Jacobson's.** Dick Waskin presents an old-fashioned puppet show (11:30 a.m.). Refreshments and other fun activities for kids. *11 a.m.-1 p.m., 612 E. Liberty. Free. 769-7600.*

"Curiosities of the Plant World": Matthaei Botanical Gardens Conservatory Tour. Also, July 9 & 15. Docent-led conservatory tour to learn about unusual plants, including plants whose flowers never open, and the Century Plant (now in bloom), which blooms only once and then dies. Limited to 30 participants; reservations recommended. *1 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. $1 (members, children under 6 free). For reservations, call 763-7061.*

★**Weekly Meeting: Ann Arbor Go Club.** Every Saturday (2-7 p.m.) and Tuesday (7-11 p.m.). All invited to play the ancient Asian board game, known as Go in Japan, Wei-ch'i in China, and Paduk in Korea. Beginners welcome. *2-7 p.m., Mason Hall, room 1412. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 668-6184.*

"New American Musical Theater": Peninsula Productions/New York University Tisch School for the Arts (Ann Arbor Summer Festival). Also, July 2. World premiere productions of three one-act musicals by graduates of NYU's Tisch School for the Arts, which houses the nation's only graduate program devoted to the creation of new musical theater. A collaboration between the Tisch School for the Arts and the Ann Arbor-based Peninsula Productions, New American Musical Theater is a pilot project that its organizers hope to develop into an annual component of the Summer Festival, eventually featuring commissioned works. "Musical theater is not in good shape. It needs places outside New York where we can try things out in front of intelligent audiences," explains New American Musical Theater artistic director Arthur Masella, a highly regarded New York City Opera director and a member of famed producer Hal Prince's artistic staff.

The program: Lori McKelvey's **"The Captain's Wife"** is an Irish folk opera adapted from Eugene O'Neill's "Ile." Set on an icebound whaling ship, it explores the relationship between an ambitious whaling captain and his long-suffering wife, who has accompanied him on his 2-year voyage after tiring of years spent alone ashore. David Evans and Winnie Holzman's **"Back to Back,"** originally conceived as a sequel to Leonard Bernstein's opera "Trouble in Tahiti," is a romantic comedy about a young woman and an older divorced man who finally find the nerve to introduce themselves after years of seeing and wondering about each other in their psychiatrist's waiting room. Louis and Alan Rosen's **"The Ugly Duckling,"** adapted from A. A. Milne's one-act play, is a high-spirited, crowd-pleasing musical comedy about a "nice" but plain looking princess and prince, who fall in love while disguised as their own lady/man-in-waiting—with whom each has been persuaded to switch places as a ruse to win the other's affection. (Today there is a special children's matinee featuring "The Ugly Duckling" only.)

Lisa Peterson, a young New York City director, directs "The Captain's Wife," and Arthur Masella directs the other two musicals. The casts feature a couple of New York City actors, three U-M musical theater students, and several of Ann Arbor's best-known actors, including Bev Pooley, Connie Barron, Wendy Bloom, Charlie Sutherland, Julia Broxholm, Stephen Bryant, James Piper, and Larry Henkel.

New American Musical Theater's Summer Festival program also includes informal staged readings of "The Rainbow Peddler: A Tale Told Through the Lyrics and Poems of Yip Harburg," a work-in-progress by Tisch School grad Andy Tierstein, July 6-8 (see listings). *2 p.m. ("The Ugly Duckling") & 8 p.m. (all three one-acts), Lydia Mendelssohn Theater. Tickets $10 & $14 (Sat. matinee, $5; Sun. matinee, $8 & $12) in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office; and at the door. To charge by phone, call 763-TKTS. For information, call 747-2278.*

The Brecht Company's production of "The Threepenny Opera" (with Arthur Strimling as Mac the Knife and Ann Marie Shanahan as Polly Peachum) continues July 1-2 and 6-9 at the Residential College in East Quad.

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The Sign in Sidney Brustein's Window
by Lorraine Hansberry
Directed by Marvin Sims
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Performances at 1035 S. Main St.
Tickets $5.00 Two-for-One on Thursdays
Ann Arbor Civic Theatre • 1035 S. Main St. • Ann Arbor, MI 48104
Telephone: (313) 662-9405 • Box Office: (313) 662-7282

★ **Top of the Park: Ann Arbor Summer Festival.** Continues nightly through July 15. Music and other entertainment by top-notch local and area performers at 7 p.m., with a showing of some old and recent hit films on a huge screen attached to the top of the U-M's Fletcher Street parking structure. Tonight: **The Hot Club,** a top Detroit jazz ensemble led by guitarist Robert Tye that plays everything from straight-ahead jazz to modern jazz and jazz-rock, along with many stylish originals. Followed at 9:30 p.m. by a showing of **"Brazil"** (Terry Gilliam, 1985), a hilarious, disturbing black comedy about an over-bureaucratized future. With Jonathan Pryce, Michael Palin, Robert DeNiro, Kim Greist, and Bob Hoskins. Also, the Betty Boop cartoon **"Betty Boop's Trail."** *7–11 p.m., top deck of the Fletcher St. parking structure (next to the Power Center). Free. 747–2278.*

★ **Observers' Night: University Lowbrow Astronomers.** A chance to join local astronomy buffs for a look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. *8 p.m.–1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 434–5668.*

Square and Contra Dance: Ann Arbor Council for Traditional Music and Dance/U-M Folklore Society. Also, July 1. Live music by the Ann Arbor String Band, with caller Don Theyken and/or Erna-Lynne Bogue. All dances taught; beginners welcome. No partner necessary. Bring a pair of shoes with clean soles to dance in. *8 p.m., Michigan Union Anderson Room. $4. 994–8004.*

"Dance on the Cutting Edge": Ann Arbor Summer Festival. An evening of original dances by three of the country's best young choreographers, **Molissa Fenley, Doug Varone,** and U-M dance professor **Peter Sparling.** Fenley, who formed her own New York City-based company in 1977, is known for a half-balletic, half-athletic style that blends dazzling speed with explosive dynamics. She performs "State of Darkness," a modern setting of Stravinsky's Rite of Spring that dazzled critics in its New York premiere last fall. Varone, dubbed by critics "an urban hipster with a romantic heart," has starred with the Mark Morris, Jose Limon, and Lar Lubovitch companies. His choreography is known for its swirling patterns, strong musicality, and fluid, sensuous rhythms. He performs "Four Variations on a Theme." Fenley and Varone also premiere a duet commissioned by the American Dance Festival. A former principal dancer with the Martha Graham Dance Company, Sparling presents the world premiere of "Rounding the Square," a quartet with a score of original and traditional music performed by world-class local Irish/Scottish fiddler Arlene Leitch. A 7-part suite evoking a summer's evening around a town square, it alternates patterned dances with whimsical, witty solos and duets. The other dancers are James Moreno, Carolyn Sutton, and Melissa Trombley. *8 p.m., Power Center. Tickets $8–$14 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office; and at the door. To charge by phone, call 763–TKTS. For information, call 747–2278.*

"The Threepenny Opera": The Brecht Company. Also, July 2 & 6–9. Bob Brown directs this high-quality local ensemble in its 10th anniversary show, an entertaining, provocative production of Bertolt Brecht & Kurt Weill's popular musical theater masterpiece chronicling the misadventures of a high-minded highwayman in Victorian London. Ostensibly an adaptation of John Gay's 18th-century "The Beggar's Opera," Brecht's 1928 play uses wicked wit and extravagant theatricality to criticize the low-minded elements of respectable society and mainstream art. (The original Berlin production provoked a riot among Nazi sympathizers in the audience.) The work features a haunting Kurt Weill score, including such masterful numbers as "Mac the Knife," "Pirate Jenny," "The Ballad of Sexual Addictiveness," "The Canon Song," and "The Solomon Song."

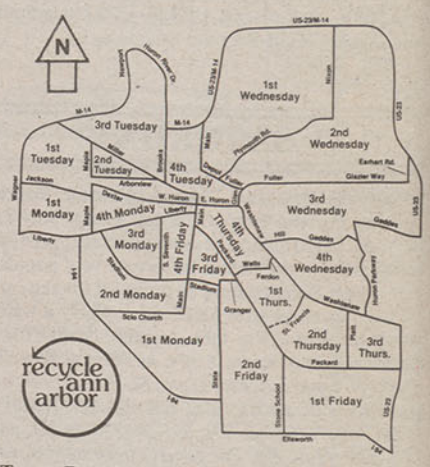
The leading roles of Mac the Knife and Jenny Diver are performed by Arthur Strimling and Diane Dowling, stars of the New York City-based Ballad Theater's acclaimed production of "In the Traffic of a Targeted City," presented at the Performance Network in February. Dowling and director Brown were U-M Residential College classmates in the early 70s. "The guiding influence behind the name of Ballad Theater comes from Brecht and his type of theater. To work with a company as well versed and proficient in Brecht's theories as the Brecht Company was an opportunity we couldn't pass up," says Strimling. The cast also features a number of longtime Brecht Company stalwarts, including Brecht Company co-director Martin Walsh, Ann Shanahan, Charles Bright, Molly Surowitz, and Danforth Tierney. *8 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Tickets for tonight's preview performance are $4. Tickets for all other shows are $8–$10 in advance at the Michigan Theater box office, and at the door. For information and group ticket orders, call 747–4354.*

"All Live ... and the Poetry Reads" with Arwulf Arwulf, Marc Taras, WCBN DJs Arwulf Arwulf and Marc Taras are both popular local poets who write poems that are strongly influenced by jazz in their rhythms, language, and themes. Arwulf's poems blend a visionary expansiveness with a sly, offbeat humor, while Taras's poems are more introspective and personal. Tonight's show features poems they each have written for performance together, cunningly contrived yet seemingly improvised call-and-response oracular rants that are actually three poems in one: the poem Arwulf is reading, the poem Taras is reading, and a third poem that's engendered when the first two are intertwined. Arwulf and Taras's call-and-response poems met with great audience delight in earlier presentations at the Performance Network and the Heidelberg. Tonight's program features both old favorites and new pieces written for the occasion, including a poem Arwulf calls "the ultimate male crisis poem." The poets are backed by two percussionists, WEMU DJ Michael G. Nastos and Madcat's Pressure Cooker drummer John Bock. Also, the readings are interspersed with guest performances by Dick Siegel, Tracy Lee Komarmy, and others to be announced. Jazz films are shown during intermission. *8 p.m., Performance Network, 408 W. Washington. $6.50 by reservation and at the door. 663–0681.*

Ric Schrader: MainStreet Comedy Showcase. A big hit in earlier MainStreet appearances, Schrader is an animated observational humorist from Tennessee known for his absurdist, almost lunatic point of view. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 (students, $5 for late show only) cover charge. 996–9080.*

Code Red: Heidelberg Restaurant. Every Friday and Saturday. Improvisational comedy skits and scenes by the troupe of 10 area comics formerly featured in the Heidelberg's Comedy Sportz. Emcee is Bill Barr. Followed by dancing to live bands (see Nightspots). Alcohol is served. *8:30 p.m., 214 N. Main (above the Old Heidelberg Restaurant). $6. 995–8888.*

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Recycle Ann Arbor services only those homes and apartments that have regular curbside trash pickup. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665–6398.

NOTE: During the summer months, The Ann Arbor Ecology Center will pick up old refrigerators. For information, call 747–7904.

The Dynatones: Rick's American Cafe. Top-shelf greaseball rock 'n' roll rooted in old-style R&B, performed by Charlie Musselwhite's former backup band. A big hit in earlier local appearances. *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996–2747.*

FILMS

Ann Arbor Summer Festival. "Brazil" (Terry Gilliam, 1985). See "Top of the Park" listing

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• Less than 8% lose 40 or more lbs.	• Over 50% lose 40 or more lbs.
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• Less than 10% of weight lost is kept off long term	• Over 60% of weight lost is kept off long term

If you are interested in learning more about our program, contact us to make a reservation for the next free orientation session on Monday, July 10th at 5:30 p.m. There is no obligation and we assure you that the information you receive will be useful in your future efforts to lose or maintain weight. (Call for additional orientation dates and times.)

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4th of July

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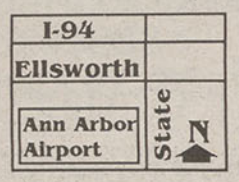
Funded in part by: The Ann Arbor News & Domino's Pizza, Inc.

Schedule of Events:

Tuesday, July 4; Ann Arbor Airport

Gates open	3:00 p.m.
"Morris Lawerence Big Band Jazz"	3:30 p.m.
Radio Controlled airplane demonstration	5:15 p.m.
Airshow	6:00 p.m.
Gates open for Fireworks	7:30 p.m.
"People's Choice"	7:30 p.m.
Fireworks (at dusk)	10:00p.m.



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July 5th
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Westside United Methodist Church
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Ypsilanti
First Baptist Church
1110 W. Cross (W. of EMU)

(3-14 Mo) 9:30 AM & 5:45 PM—(15 Mo.-3 yrs) 10:15 AM & 6:30 PM
(3 through 4 yrs.) 11:00 AM
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above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Let's Get Lost"** (Bruce Weber, 1989). Documentary about the life and music of the late jazz singer and trumpeter Chet Baker. See Flicks. Mich., 5 & 9:40 p.m. **"Heathers"** (Michael Lehman, 1989). High school black comedy about three girls named Heather. Mich., 7:30 p.m.

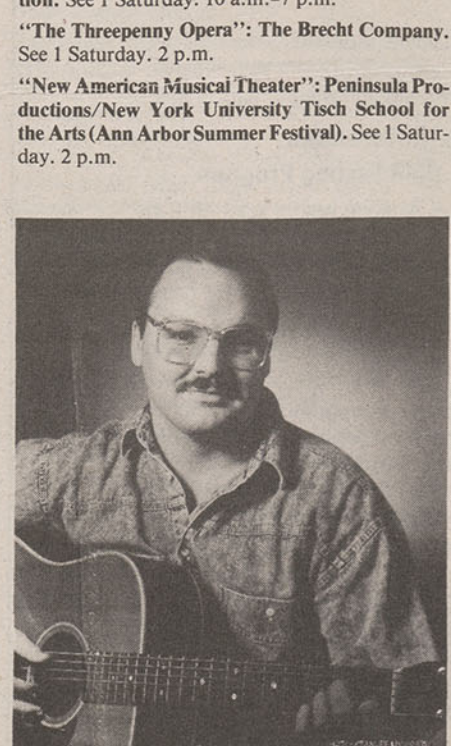
2 SUNDAY

★ **Waterloo Hunter/Jumper Classic: Waterloo Hunt Club.** See 1 Saturday. 8:30 a.m.–dusk.

2nd Annual Antique and Classic Automobile Auction. See 1 Saturday. 10 a.m.–7 p.m.

"The Threepenny Opera": The Brecht Company. See 1 Saturday. 2 p.m.

"New American Musical Theater": Peninsula Productions/New York University Tisch School for the Arts (Ann Arbor Summer Festival). See 1 Saturday. 2 p.m.



Local singer-songwriter Jeff DeGraff makes music that *Options* magazine terms "minimalist psychedelia." You can hear the 1988 Music City Song Festival award-winner at the Top of the Park, Mon., July 3.

"The Mars Show": U-M Exhibit Museum Planetarium. See 1 Saturday. 2, 3, & 4 p.m.

★ **"Freedom on the River": Ann Arbor Parks Department.** Every Tuesday & Thursday (5:30–8 p.m.) and Sunday (4–7 p.m.). Recreational rowing program for the mobility-impaired. Open to quadriplegics, paraplegics, amputees, and people with spina bifida or traumatic brain injury. *5:30–8 p.m., Argo Park livery, Longshore Drive. Free. For information, call Corinne at 663-5776.*

★ **"A Midsummer Night Stroll": Matthaei Botanical Gardens Monthly Trail Walk.** All invited to join Matthaei docents for an evening walk through old farm fields along Fleming Creek to compare different vegetation and summer wildflowers. Wear sturdy walking shoes and bring the insect repellent. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 763-7061.*

★ **Israeli Dancing: Jewish Community Center.** Every Sunday. All invited to do Israeli folk dances, mainly circle dances. Beginners welcome; all dances taught. There are two programs, one for elementary schoolchildren (4:30 p.m.) and one for adults (8:30 p.m.). *4:30 & 8:30 p.m., Jewish Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). Free. 971-0990.*

★ **"At the Hop": Whitmore Lake Water Ski Club.** Also, July 4. Approximately 20 club members perform in this water ski show featuring ski jumps, trick skiing, and assorted acrobatics. *6 p.m., Whitmore Lake (at US-23 Whitmore Lake exit). Free. 449-8627.*

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: Mike Grace directs the award-winning **Community High School 1:45 Jazz Band,** which has been invited to perform in September at the Montreux/Detroit Jazz Festival. Followed at 9:30 p.m. by a showing of **"Call Her Savage"** (John Francis Dillon, 1932), a shockingly sensual early film with wise-cracking dialogue and suggestive situations. With Clara Bow, Monroe Owsley, Gilbert Roland, and Thelma Todd. Also, the Betty Boop cartoon **"Snow White."** 7–11 p.m.

★ **Ann Arbor Summer Symphony.** Also, July 23 (different location). Jon Krueger conducts this 70-member all-volunteer orchestra, comprised mostly of accomplished musicians whose jobs and other commitments prevent them from performing during other seasons. They perform light classical music and traditional symphonic works by Beethoven, Haydn, Stravinsky, Faure, and Gounod. *8 p.m., Power Center. Free. 668-7703.*

FILMS

Ann Arbor Summer Festival. "Call Her Savage" (John Francis Dillon, 1932). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Monty Python and the Holy Grail"** (Terry Gilliam, 1974). Monty Python fans can quote this spoof of Arthurian Britain almost line for line. Mich., 6:45 p.m. **"Let's Get Lost"** (Bruce Weber, 1989). Documentary about the life and music of the late jazz singer and trumpeter Chet Baker. See Flicks. Mich., 8:30 p.m.

3 MONDAY

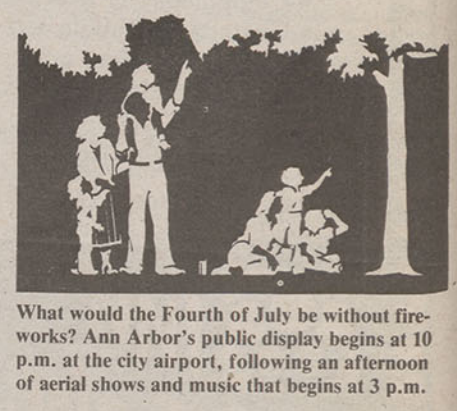
"Huron River Mini-Adventure Trip": Ann Arbor Parks Department. All children ages 8 to 12, accompanied by an adult, are invited to canoe from Barton Pond to Gallup Park and learn about river ecology and fish biology. *9 a.m.–3 p.m., Barton Park. $10 includes canoe & equipment rental and lunch. Space limited; preregistration required. 994-2780.*

★ **"Roots of Furniture Making": U-M School of Art Brown Bag Lecture Series.** Rustic furniture designer Clifton Monteith talks about the relation between the rustic tradition and contemporary furniture design. *12:15–1:30 p.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd., North Campus. Free. 764-0397.*

★ **Bridge Lessons: Jewish Community Center.** Every Monday. JCC member Sid Frankel offers bridge lessons to players of all levels. *2:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

Master Classes in Classical Russian Ballet: Ann Arbor Ballet Theater. Also, July 5–9 (different times). Master classes for intermediate and advanced dancers presented by American Ballet Theater ballet master **Jurgen Schneider,** also personal coach to Mikhail Baryshnikov and Natalia Makarova, and Australian National Ballet School ballet mistress **Janina Cunova,** a specialist in the teaching of ballet to children. Also, classes are offered for children, July 6 & 8. *5:50–7:20 p.m. & 7:20–9:20 p.m., C. A. S. Ballet Theater School, 548 Church St. $12 per class. Advance registration required. 662-2942.*

★ **Weekend Recovery Ride: Ann Arbor Bicycle Touring Society.** Every Monday. Fast/moderate-paced 20-mile ride. *6:15 p.m. Meet at 1912 Covington Rd. (off Scio Church Rd., a couple of blocks east of I-94). Free. 994-0044.*



What would the Fourth of July be without fireworks? Ann Arbor's public display begins at 10 p.m. at the city airport, following an afternoon of aerial shows and music that begins at 3 p.m.

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** Also, July 22 & 31. A local chapter of an unorthodox international running club for people who like to have fun running. Each runner's primary task is to stay on a trail, laid out by a club

member, that has been deliberately designed to trick them into losing their way. The usual result is to make the fastest (lead) runners run the longest distance, so that runners of varying abilities complete the course in nearly the same time. Each run is followed by a trip to a nearby restaurant for food and drink. *6:30 p.m., location to be announced. Free. For location and information, call Anne Kirschke at 761-9457.*

★ **Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission.** Every Monday and Wednesday (7–8 p.m.) and Tuesday and Thursday (10–11 a.m.). Brief warm-up followed by a 3- to 4-mile hike led by a WCPARC recreation specialist. Enjoyable exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. *7 p.m., County Farm Park, Washtenaw at Platt. Meet in the Platt Rd. parking lot. Free. 971-6337.*

★ **Weekly Meeting: Society for Creative Anachronism.** Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Followed by a short business meeting. *7 p.m., location to be announced. Free. 996-4290.*

Local actress/singer Judy Dow sings red, white, and blue American songs with the Ann Arbor Civic Band for the Summer Festival's July Fourth celebration at the Top of the Park, Tues., July 4. Under director Charlotte Owen, the Civic Band offers outdoor concerts at West Park Band Shell every Wednesday beginning July 5.

★ **Summer Carillon Recital Series: U-M School of Music.** Every Monday. First in a series of four concerts by guest carillonneurs on the U-M's massive, 55-bell, 5-octave Baird Memorial Carillon. Listen from the grounds in front of Burton Tower, and after the concert, tour the carillon and meet the carillonneur. Tonight: French master carillonneur **Michel Goddefroy** performs works by Satie, Rameau, Gautier, Planquette, and Brel. *7 p.m., Burton Tower. Free. 763-4726.*

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: Original blues, folk, and novelty songs by local singer-songwriter **Jeff DeGraff,** a 1988 award-winner in the Music City Song Festival. Reviewing his debut LP, "Quantum Muse," *Option* magazine praised DeGraff's music as "minimalist psychedelia" and his lyrics as "metaphysical in the literary sense," and concluded, "too thick to be folk music, and too idiosyncratic for New Age, this stuff is totally original." Followed at 9:30 p.m. by a showing of **"Night of the Living Dead"** (George Romero, 1968), a low-budget horror classic about people transformed into zombies who turn on their family and friends. Also, the Bugs Bunny cartoon **"Racketeer Rabbit."** 7–11 p.m.

★ **Ann Arbor Recorder Society.** All beginning and advanced players of the recorder and other early instruments invited. Music and music stands provided. *7:45–9:45 p.m., Forsythe Intermediate School band room, 1655 Newport Rd. at Sunset. Free for first-time visitors ($25 annual dues for those who join). 994-3246, 665-5758, 769-7083.*

FILMS

Ann Arbor Summer Festival. "Night of the Living Dead" (George Romero, 1968). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "A Fish Called Wanda"** (Charles Crichton, 1988). Every Monday. John Cleese, Jamie Lee Curtis, Kevin Kline, and Michael

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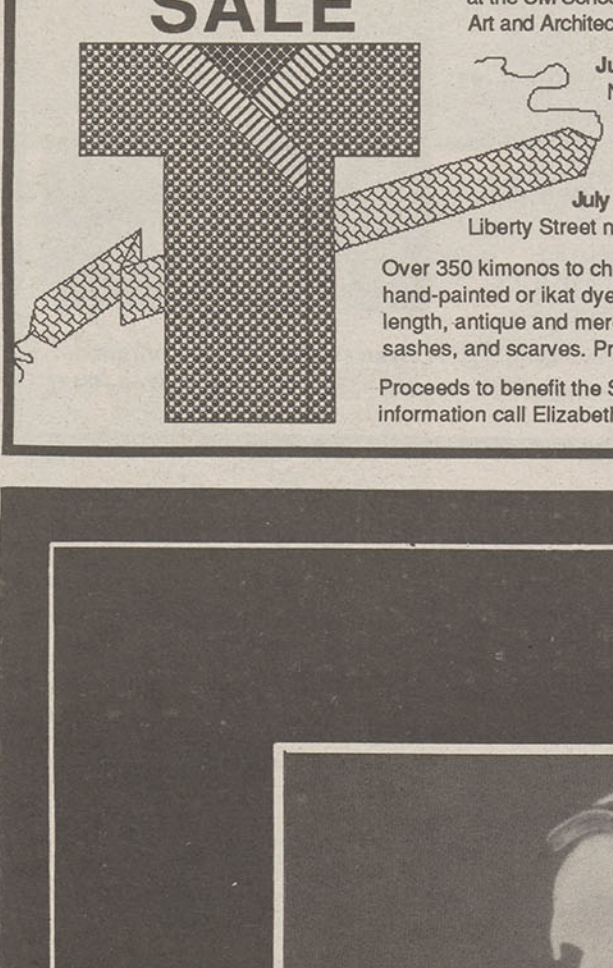

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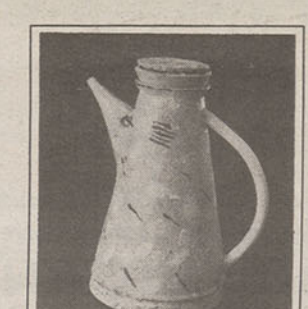

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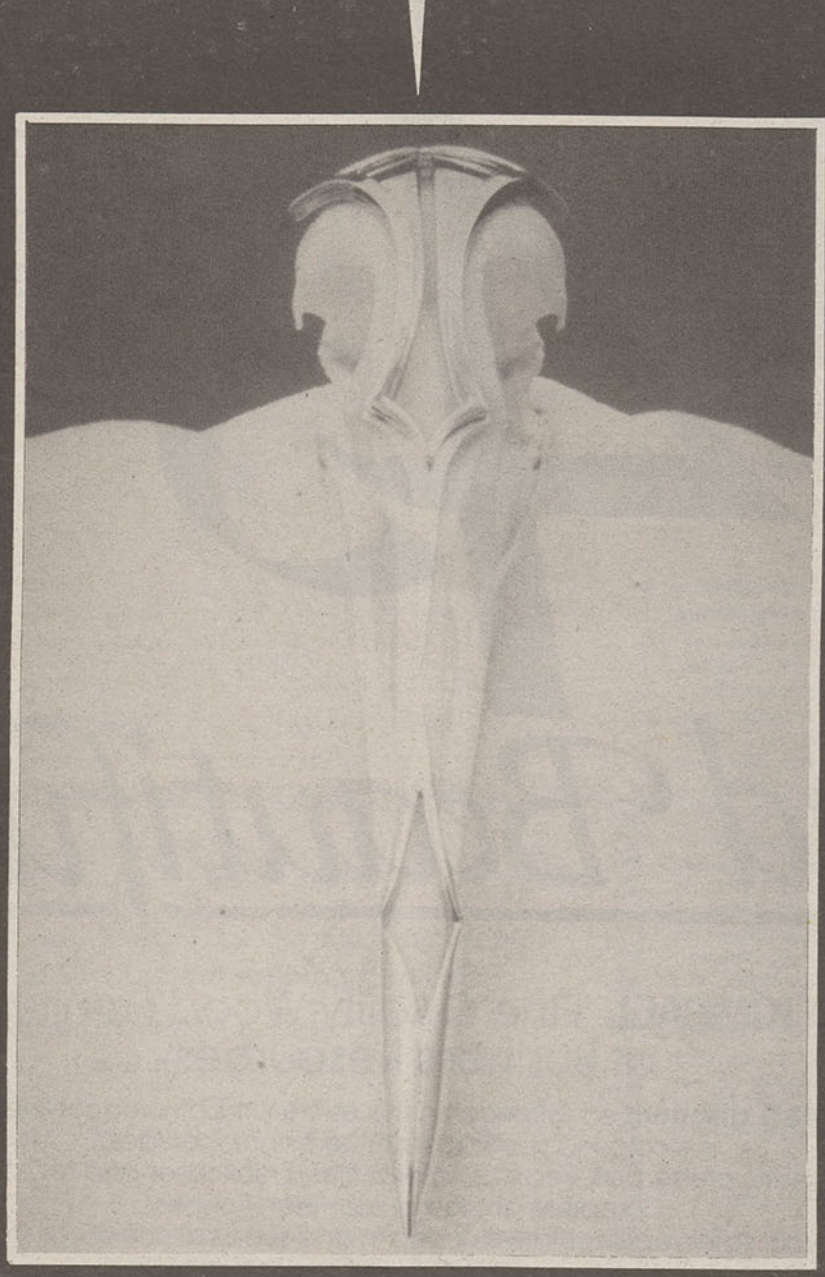

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Palin. Mich., 7 p.m. **MTF. "Monty Python and the Holy Grail"** (Terry Gilliam, 1974). Monty Python fans can quote this spoof of Arthurian Britain almost line for line. Mich., 9 p.m.

4 TUESDAY

★ **Independence Day at Cobblestone Farm: Ann Arbor Parks Department.** Highlights include a re-creation of Ann Arbor's first Fourth of July celebration, with Roland Neynaber (owner of Michigan Chimney Systems) posing as John Allen to read the Declaration of Independence and argue about politics. Also, demonstrations of 19th-century dances, storytelling, horse and wagon rides, and refreshments. Tours of the restored 1844 Ticknor-Campbell farmhouse available at regular admission prices (adults, $1.50; seniors & youths ages 17 & under, $.75). *Noon–4 p.m., Cobblestone Farm, 2781 Packard Rd. at Buhr Park. Free. 994–2928.*

7th Annual Ann Arbor 4th of July Celebration: Ann Arbor News/Domino's, Inc. A day of aerial festivities and entertainment culminating in a fireworks show engineered by Pyro Spectaculars, a California company that has staged fireworks at Disney World and the Summer Olympics in Los Angeles. Schedule: **Morris Lawrence Big Band Jazz** (3:30–5 p.m.); **Danny Clisham's Can-Am Airshow,** a daredevil performance featuring wingwalking and other stunts, and the appearance of a World War II C-47 transport plane and a B-25 bomber (6 p.m.); **People's Choice** performs Top 40 tunes (7:30 p.m.); and the **fireworks** start at 10 p.m. *3–11 p.m., Ann Arbor Airport, Airport Drive (off S. State south of Ellsworth). Admission before 7:30 p.m.: $15 per car, $5 per walk-in; admission after 7:30 p.m.: $10 per car. 995–4258 or 930–5033.*

Picnic: Jewish Community Center Outing Club. All singles in their 20s and 30s are invited to a picnic at Island Park. Bring your own buns & burgers; charcoal and pop provided. *4:30 p.m., Island Park, Island Dr. off Maiden Lane. $3 requested donation. 971–0990.*

★ **Weekly Meeting: Jugglers of Ann Arbor.** Every Tuesday. All invited to join this weekly practice laboratory for local jugglers. Beginners should call for information about occasional free workshops offered by veteran club members. *5:30 p.m.–dark, U-M Diag. Free. 994–0368.*

★ **"The Barbarian Ride": Ann Arbor Bicycle Touring Society.** Every Tuesday. Moderate-paced 20-mile ride, with a variety of loops, to Saline or Milan for a snack or supper. *6 p.m. Meet at Scarlett School parking lot, 3300 Lorraine (off Platt between Packard and Ellsworth). Free. 971–5763, 994–0044.*

★ **Training Ride: Ann Arbor Velo Club.** Every Tuesday. Coached training ride for bicycle racers of all abilities on a smooth, quiet 1-km course. Fast-paced riders focus on group riding skills, cornering, and sprinting. Workouts typically last 1½ to 2 hours, with distances at the discretion of each rider. Wear an ANSI-approved helmet, and be self-sufficient with pump, spare, and water. *6 p.m., Runway Plaza (just east of S. State St., about two miles south of I-94). Free. 761–1603.*

★ **"At the Hop": Whitmore Lake Water Ski Club.** See 2 Sunday. 6 p.m.

★ **Speed Workout: Ann Arbor Track Club.** Every Tuesday. Athletes of all ages and abilities welcome. Now in their 16th year, the Track Club's workouts are a popular means for runners to train and be timed at various distances. *6:30 p.m., Pioneer High School track. Free. 663–9740.*

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in to listen to or participate in the weekly rehearsals of this award-winning local barbershop harmony chorus. *7:30–10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free ($15 monthly dues for those who join). 994–4463.*

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: A special Fourth of July concert by the **Ann Arbor Civic Band** (see 5 Wednesday listing) at 8 p.m. Special guest is local contralto **Judy Dow,** who sings patriotic Gershwin songs and "The Battle Hymn of the Republic." Also, Sousa's "Stars and Stripes Forever" and Tchaikovsky's "1812 Overture." Followed at 9:30 p.m. by a showing of **"Mr. Smith Goes to Washington"** (Frank Capra, 1939), with Jimmy Stewart and Jean Arthur. Also, the Daffy Duck cartoon **"Yankee Doodle Daffy."** 7–11 p.m.

Ann Arbor Singles Ballroom Dancers. Every Tuesday. Ballroom dancing to live music by Detroit-area bands. All singles ages 25 and older are welcome. Refreshments. Preceded at 7:15 p.m. by a

Postpunk folksinger-guitarist Roger Manning shares a double bill with the Toronto-based 13 Engines at The Blind Pig, Tues., July 4.

dance class. *8:30–11:30 p.m., Grotto Club of Ann Arbor, 2070 W. Stadium. $3.75. 971–4480.*

Open Mike: MainStreet Comedy Showcase. Every Tuesday. Usually includes performances by guest professional comedians from Detroit and by aspiring local comedians. All local comedians invited to perform. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $3 (students, $1.50). 996–9080.*

13 Engines/Roger Manning: Prism Productions. Rock 'n' roll double bill. A Replacements-style guitar-rock quartet from Toronto, 13 Engines has released two LPs on the Detroit-based Nocturnal label, including the recent "Byram Lake Blues." Roger Manning is a postpunk folksinger-guitarist from New York City whose debut LP was recently released on the SST label. *9:30 p.m., The Blind Pig, 208 S. First. $5 at the door only. 996–8555.*

FILMS

Ann Arbor Summer Festival. "Mr. Smith Goes to Washington" (Frank Capra, 1939). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m.

5 WEDNESDAY

★ **Open House: Gymboree.** A chance for children and their parents to learn about Gymboree's winter programs for children ages 3 months to 4 years. Visitors try out more than 40 pieces of equipment in the course of exercise activities, games, and songs designed to enhance early learning, physical fitness, and socializing skills. *9:30 a.m. & 5:45 p.m. (children ages 3–14 months), 10:15 a.m. & 6:30 p.m. (children ages 15–24 months), 11 a.m. (children ages 2–4 years), Westside United Methodist Church, 900 S. Seventh St. (north of Pauline). Free. 464–8880.*

★ **Cuisinart Food Processor: Kitchen Port.** Kitchen Port's Julie Lewis demonstrates how to use this food processor and its accessories. *11 a.m.–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

★ **1989 Summer Organ Recital Series: Ann Arbor Chapter of the American Guild of Organists.** U-M music school grad student Timothy Huth, also music director at the Church of St. Clare in Farmington Hills, performs two movements from Vidor's Symphonie Gothique and J. S. Bach's Prelude and Fugue in G Major. *12:10–12:40 p.m., First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662–4466.*

★ **"Mud Now": U-M School of Art Brown Bag Lecture Series.** Lecture by the distinguished ceramic artist Bill Daley, an art professor at Philadelphia University of the Arts and honorary member of the National Council on Education for the Ceramic Arts. *12:15–1:30 p.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd., North Campus. Free. 764–0397.*

★ **Drop-in Storytimes: Ann Arbor Public Library.** Every Tuesday, Wednesday, and Thursday through July 27 (different branch locations). Stories, songs, and finger plays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. *4–4:30 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt); and 7–7:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994–2353, 996–3180.*

★ **Far West Fringe Ride: Ann Arbor Bicycle Touring Society.** Every Wednesday. Leisurely paced 13-mile ride to Dexter along the Huron River. *6:30 p.m. (promptly). Meet at the McDonald's parking lot, 373 N. Zeeb Rd. Free. 665–4522, 994–0044.*

★ **Summer Civic Band Concert: Ann Arbor Recreation Department.** Every Wednesday. Second in a series of six weekly concerts featuring a diverse range of band music, from famous marches to popular show tunes. The band, now in its 54th year, is made up of some 90 accomplished area and local musicians. The band's director is Charlotte Owen, a former director of the U.S. Marine Corps Women's Reserve Band. She also conducts the Children's Concert at the Aspen Music Festival. Bring a blanket and a picnic. A relaxing summer scene on the beautiful slopes of West Park. Tonight's concert is preceded at 7 p.m. by an Ice Cream Social sponsored by the Task Force on a Senior Citizen Activity Center (donations for refreshments requested). Special guests at tonight's concert are **Percy "Mr. Bones" Danforth,** Ann Arbor's octogenarian master of the bones percussion instrument, and the **Cobblestone Farm Dancers,** with caller John Freeman. (The Civic Band also performs at the Top of the Park on July 4 and at Huron River Day festivities on July 9; see listings.) *8 p.m., West Park Band Shell. Free. 994–2326.*

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: **Arwulf Arwulf, Marc Taras, and the Poetry Posse,** fresh from two nights at the Performance Network (see 1 Saturday listing). Followed at 9:30 p.m. by a showing of **"Beach Blanket Bingo"** (William Asher, 1965), the best of the ineffably silly beach party movies, with Annette Funicello, Frankie Avalon, Paul Lynde, Harvey Lembeck, Don Rickles, Linda Evans, and Buster Keaton. Also, the Tom & Jerry cartoon **"Mouse Cleaning."** 7–11 p.m.

Ann Arbor Bridge Club. Every Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs each evening. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for a partner. *7:30-11 p.m., Earhart Village Clubhouse, Greenhills Drive (off Earhart between Geddes and Plymouth). $3 per person. 769–1773.*

The Chenille Sisters: The Ark (Ann Arbor Summer Festival). With the release of their recent live album, "At Home with the Chenilles," this fabulously popular local trio has received rave reviews in the *Washington Post*, *Billboard*, and even *People* magazine. As far as their devoted Ann Arbor fans are concerned, that's just what Connie Huber, Cheryl Dawdy, and Grace Morand deserve for their breathtakingly precise harmony vocals and their wonderfully tongue-in-cheek between-song humor. The national attention began in 1986 with two performances on Garrison Keillor's "Prairie Home Companion." Since then they have opened for such performers as The Persuasions, The Nylons, and Phyllis Diller, and they've sold out Power Center as headliners. Their repertoire covers everything from Boswell and Andrew Sisters classics to contemporary tunes by Holly Near, Uncle Bonsai, and Christine Lavin. Their ever-growing list of originals includes "Disenchanted," "Girls' Shoes," and "Progressive Blues," a protest of Ann Arbor's development boom. *8 p.m., Power Center. Tickets $14.50 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office; and at the door. To charge by phone, call 763-TKTS. For information, call 747–2278.*

Stunt Johnson Theater: MainStreet Comedy Showcase. Also, July 6. Comedy sketches and lampoons by this local ensemble that impressed MainStreet owner Kirkland Teeple with their fresh, innovative material in several appearances at the club's open mike nights. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996–9080.*

FILMS

Ann Arbor Summer Festival. "Beach Blanket Bingo" (William Asher, 1965). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "My Life as a Dog"** (Lasse Hallstrom, 1985). Touching, convincing story of a young boy who is shipped off to live with relatives in a rural village. Swedish, subtitles. Mich., 8 p.m.

Ann Arbor's own Chenille Sisters (from left, Grace Morand, Cheryl Dawdy, and Connie Huber) bring their superb close-harmony vocals and offbeat humor (watch for the Barbie-doll fashion show) to the Power Center stage, Wed., July 5.

6 THURSDAY

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *9:30–10 a.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994–2353.*

★ **Continuum: Ann Arbor Recreation Department Mid-Day Mid-Town Music Series.** Contemporary jazz by this five-member local ensemble. *Noon–1 p.m., Liberty Plaza, E. Liberty at Division. Free. 994–2326.*

★ **Cassini Ensemble: U-M Hospitals Gifts of Art.** Founded in 1979 by violinist Marla Smith and violist John Madison, this accomplished local string ensemble is known for its lively performances. *12:30 p.m., University Hospital Courtyard (behind the main hospital). Free. 936–ARTS.*

Sierra Club Third International Assembly: Sierra Club/U-M School of Natural Resources. Through July 9. Only the third such convention since the idea

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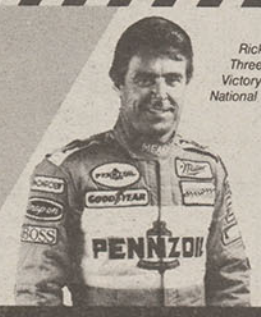

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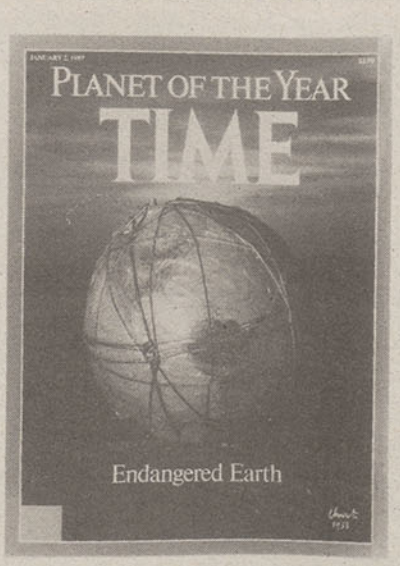
was launched in 1983, and the first to be held in the Midwest. An anticipated 2,000 people converge on Ann Arbor this week for lectures and workshops on topics ranging from nature photography to political activism.

California assemblyman (and U-M grad) **Tom Hayden** and "Star Trek" actor **George Takei** are among the celebrity speakers. Keynote speaker is *Time* magazine science editor **Charles Alexander**, who produced the "Planet of the Year" issue. The Sierra Club's inaugural **Chico Mendes Award** (established in honor of the Brazilian environmentalist assassinated last December) is presented to three activists for defending the Amazon rain forest, anthropologist **Darrell Posey** and two Kayapo Indian leaders, chief **Paulinho Paiakan** and **Kuben-i Kaiapo**. Retired Ohio congressman **John Seiberling**, a longtime advocate of wilderness preservation, receives the **John Muir Award**.

Also, children's activities, music, and outings in Michigan and Ontario. *1 p.m. (registration), Rackham Building. $125 (members, $95; student & low-income nonmembers, $60; student & low-income members, $50) for all four days; $60 (members, $50) per day. Preregistration required. Call 1-800-888-5131 or 1-800-333-5317.*



The fate of the earth is the timely topic of the Sierra Club's Third International Assembly, held this year in Ann Arbor, July 6–9. Keynote speaker is *Time* magazine science editor Charles Alexander, who produced the January 1989 "Planet of the Year" issue.

★ **Thursday Lunch Bunch: Jewish Community Center.** Every Thursday. A weekly program on topics of interest primarily to seniors. Today: Beth Israel Congregation rabbi Robert Dobrusin presents **"Understanding Our Own Theology,"** a talk based on the responses of several celebrities to a 5th-grader's questions about their belief in God. The main program each week is preceded at 11:15 a.m. by exercise for seniors led by Tomas Chavez of the Washtenaw County Parks and Recreation Commission, and at 12:30 p.m. by a homemade kosher dairy lunch ($3). All invited. *1:15 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

Water Carnival: Ann Arbor Parks Department. Games, relay races, water contests, and prizes. Also, a balloon launch. *2–4 p.m., Buhr Park Pool, 2750 Packard. $1.50 (youth ages 3–17 and seniors ages 60 & over, $1; children under 3, free). 971-3228.*

Summer Carnival: Ann Arbor Jaycees. Also, July 7 and 8. The popular W. G. Wade carnival company returns to town for its annual visit. Games, rides, and lots of food help make this event fun for all ages. Proceeds go to support Jaycees community service projects. The Wade show is in Manchester next week (see 11 Tuesday listing). *3 p.m.–midnight, Pioneer High School grounds, 601 W. Stadium at Main. Free admission. Today only: unlimited rides for $9. 971-5112.*

"Pacific": Michigan League American Heritage night. Every Thursday features food from a different part of the U.S. This week's cafeteria-style dinner features traditional recipes from the Pacific Northwest. Also this month: recipes from the **"Smoky Mountains"** (July 13), **"New England"** (July 20), and **"The Heartland"** (July 27). *4:30–7:30 p.m., Michigan League Cafeteria. $6–$7 average cost for a full meal. 764-0446.*

★ **"Frozen Yogurt Ride": Ann Arbor Bicycle Touring Society.** Every Thursday. Slow/moderate-paced 20-mile ride to Dexter and back for a frozen yogurt. *5:30 p.m., Wheeler Park, N. Fourth Ave. at Depot St. Free. 665-8632, 994-0044.*

"New American Musical Theater: Works in Progress": Peninsula Productions/New York University Tisch School for the Arts (Ann Arbor Summer Festival). Also, July 7 & 8. Informal staged reading of Tisch grad Andy Tierstein's **"The Rainbow Peddler: A Tale Told Through the Lyrics and Poems of Yip Harburg,"** a musical tracing the lives of several characters from New York City's Lower East Side from the 1920s through the 1980s. Built around the songs of famed Broadway lyricist Yip Harburg, the score features inventive rearrangements of more than 30 of Harburg's songs, including such favorites as "Over the Rainbow," "Necessity," "Look to the Rainbow," "April in Paris," "When the Idle Poor Become the Idle Rich," "When I'm Not Near the Girl I Love," and "Brother, Can You Spare a Dime?" Directed by New American Musical Theater artistic director Arthur Masella. Following the performances, the audience is invited to critique the play with the author, director, and performers. Bring a bag supper. (For more about the New American Musical Theater, see 1 Saturday listing.) *6 p.m., Power Center Rehearsal Hall. $5 donation at the door. 769-0636, 747-2278.*

★ **Cross Country Training Ride: Ann Arbor Velo Club.** Every Thursday. Coached training ride, 35–65 miles (two to three hours), on country roads west of Ann Arbor for bicycle racers of all abilities. These fast-paced rides focus on group riding skills, endurance, and sprinting. Wear an ANSI-approved helmet, and be self-sufficient with pump, spare, and water. *6 p.m., Barton Park, Huron River Dr. (one mile west of N. Main). Free. 761-1603.*

★ **All-Comers' Meet: Ann Arbor Track Club.** Every Thursday. Athletes of all abilities and ages are welcome. Events vary from week to week and include distance, sprint, and relay races, along with several field events. *7–8:30 p.m., Pioneer High School Track, 601 W. Stadium at S. Main. Free. 663-9740.*

★ **New Member Orientation: Packard People's Food Co-op.** Every Saturday (noon–1 p.m.) and Thursday (7–8 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. *7–8 p.m., 740 Packard. Free. 761-8173.*

Weekly Meeting: Toastmasters. Every Thursday. Members give speeches and are critiqued by their audience. A good opportunity to develop confidence in speaking publicly. Free to visitors. Refreshments available. *7–9 p.m., Denny's, 3310 Washtenaw (just east of Huron Pkwy.). Dues: $36 a year (after a onetime nonrefundable fee of $30). 971-8861.*

★ **Deborah Hinderer-Rusinsky and Friends/Mosher and Reynolds: Manchester Recreation Task Force Gazebo Concert.** Hinderer-Rusinsky is a sweet-voiced singer-guitarist whose repertoire ranges from blues and folk songs to turn-of-the-century ballads and goofball humor. She is accompanied by singer-guitarist Sheila Warner, guitarist Bill Farmer, and singer Michelle Baldwin. Mosher and Reynolds is a multi-instrumental duo with a wide-ranging repertoire of songs. *7 p.m., gazebo on W. Main St. (2 blocks west of downtown), Manchester. Free. 428-7722.*

Deborah Hinderer Rusinsky runs the gamut from sad balladeer to goofball comic in her concerts. She performs with other folk-oriented musicians at the Manchester gazebo, Thurs., July 6.

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: A diverse program ranging from Renaissance, Baroque, and contemporary classical selections to lighter fare such as operetta, ragtime, and Dixieland tunes by the popular **Ann**

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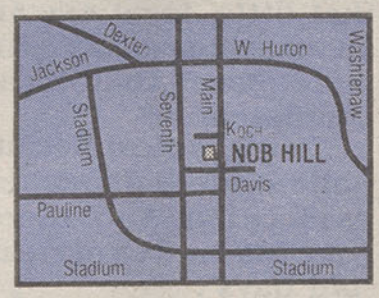

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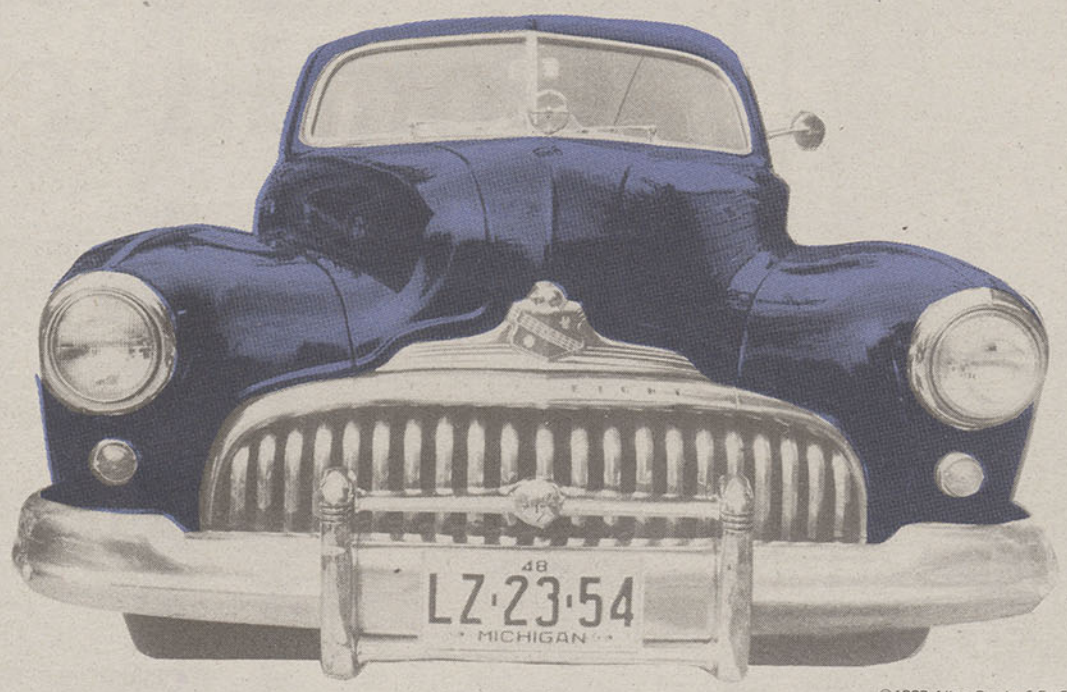

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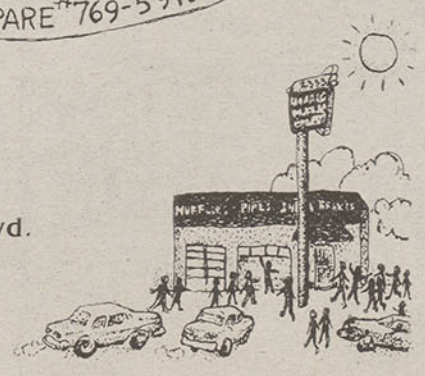

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Arbor Brass Quintet. Followed at 9:30 p.m. by a showing of **"La Marseillaise"** (Jean Renoir, 1937), a documentary-style epic about the French Revolution from its grass-roots beginnings to the climactic battle for the French palace. French, subtitles. Also, the Bugs Bunny cartoon **"French Rarebit."** 7–11 p.m.

★ **Scottish Country Dancing.** Every Thursday. Instruction for intermediate-level dancers in a wide range of traditional and contemporary Scottish dances, followed by social dancing. (For information about beginning instruction, call 996-0129.) *7:30–9:30 p.m., Forest Hills Cooperative Social Hall, 2351 Shadowood (off Ellsworth west of Platt). Free. 769–4324.*

"The Miser": American Repertory Theater (Ann Arbor Summer Festival). Also, July 7 & 8. Celebrated Rumanian director Andrei Serban directs this Harvard University-based company in one of Moliere's funniest plays, a razor-witted comedy about the perennial conflicts between youth and age, love and greed. A son and a daughter outwit their avaricious father's attempts to determine whom they marry by withholding their inheritances. The play's gallery of wonderfully observed, bitingly satirized minor characters includes a disgruntled cook, a shifty servant, and a cunning matchmaker.

Established in 1980 by Robert Brustein, the founder and longtime director of the Yale Repertory Theater, the American Repertory Theater has earned recognition as one of the country's finest theater companies, through both its productions of new plays and its reinterpretations of classic works. One of the few companies in the country with a resident acting ensemble performing in rotating repertory, it includes some of America's most seasoned and accomplished actors, as well as some of its best young talent. *8 p.m., Power Center. Tickets $16–$22 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office; and at the door. To charge by phone, call 763-TKTS. For information, call 747–2278.*

Steven Zahn and Pamela Gien appear in the American Repertory Theater's production of "The Miser," Moliere's enduring comedy about human greed. At the Power Center, July 6–8.

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater (Ann Arbor Summer Festival). Also, July 7 & 8, 13–15, & 20–22. EMU theater professor Marvin Sims directs Lorraine Hansberry's dramatic exploration of inter-racial relationships, homosexuality, prostitution, drug use, and political/social activism. Set in the Greenwich Village of the 60s, the action centers around a disenchanted but resilient intellectual and his colorful circle of artistic and political friends. The play examines liberal values and presages the political, social, and moral turmoil of the later 60s. Playwright Hansberry, who also wrote "A Raisin in the Sun," died at 35 in 1965. The cast includes Scott Troia, John Vincent, Jeff Pickell, Sean Patrick Byrd, Anders Ramsay, Susan Babbitt, and Ann Rizick. *8 p.m., Ann Arbor Civic Theater Bldg., 1035 S. Main. Tickets $5 (two admissions for $5 on Thursdays) in advance and at the door. 662–7282.*

"The Threepenny Opera": The Brecht Company. See 1 Saturday. 8 p.m.

Stunt Johnson Theater: MainStreet Comedy Showcase. See 5 Wednesday. 8:30 p.m.

FILMS

Ann Arbor Summer Festival. "La Marseillaise" (Jean Renoir, 1937). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Three Fugitives"** (Francis Veber, 1989). Martin Short, Nick Nolte. Mich., 7 p.m. **"La Bamba"** (Luis Valdez, 1987). Also, July 7. Lou Diamond Phillips stars in this musical biography of rock 'n' roll legend Richie Valens, and Los Lobos performs his music for the soundtrack. Mich., 9:15 p.m.

Appearing in the Ann Arbor Civic Theater's production of Lorraine Hansberry's gutsy comedy "The Sign in Sidney Brustein's Window" are (from left) Anders Ramsay, Scott Troia, Sean Patrick Byrd, and Jeffrey Pickell. July 6–8, 13–15, and 20–22, at the Civic Theater Building.

7 FRIDAY

★**"The New Freedom Ride": Ann Arbor Center for Independent Living.** All invited to participate in a march and rally in support of two pieces of legislation crucial to the civil rights of people with disabilities, a federal "Americans with Disabilities Act" scheduled for consideration in Congress this summer, and a bill in the state house to restore rights of disabled people taken away by Carr v. GM, a Michigan Supreme Court decision that gutted the Michigan Handicapper Civil Rights Act. The march begins at the U-M Diag and goes to the Federal Building on East Liberty, where a rally is held featuring talks by state senator Lana Pollack, *Detroit Free Press* "Disabled in Detroit" columnist Jim Neubacher, and others. Musical entertainment. Co-sponsored by the Detroit Center for Independent Living, Michigan Rehabilitation Services, Paralyzed Veterans of America, U-M Disabled Student Services, U-M Hospital physical medicine and rehabilitation departments, and others. *3 p.m., U-M Diag in front of the grad library. Free. 971–0277.*

★**"Early Birds Ride": Ann Arbor Bicycle Touring Society.** Every Friday. Fast-paced 20-mile wake-up ride to Whitmore Lake and back to watch the sun rise. *6 a.m., Kroger parking lot, 1140 Broadway. Free. 995–9805, 994–0044.*

Sierra Club Third International Assembly. See 6 Thursday. Today's highlights: **"Making Common Cause: The Emerging Global Environmental Alliance,"** a panel featuring environmental leaders from Senegal, Mexico, and Malaysia. Also, **"The Greenhouse Effect: The End of the World as We Know It?"** 8 a.m. (registration).

Ann Arbor Jaycees Carnival. See 6 Thursday. 3 p.m.–midnight.

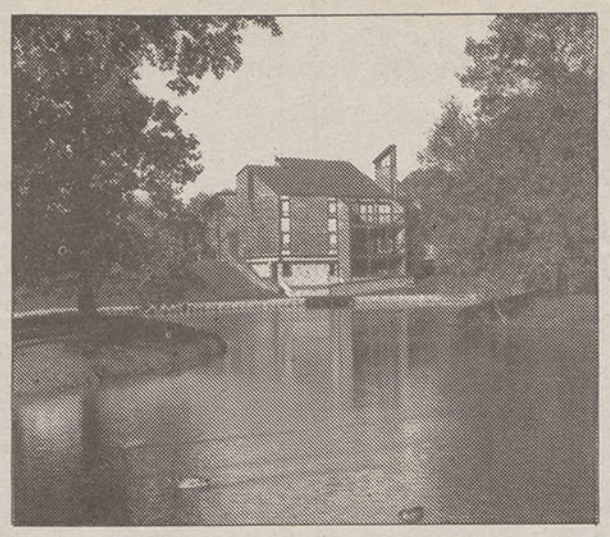
★**"Womyn's Afternoon Tea": Women's Crisis Center/U-M Lesbian Programs Office.** Every Friday. All women invited to this happy hour alternative for meeting and socializing with other women. *5:30–7 p.m., First Congregational Church, 218 N. Adams at Emmet, Ypsilanti. Free. 482–2000, 485–2310.*

★**"Thank God It's Friday Ride": Ann Arbor Bicycle Touring Society.** Every Friday. 20-mile moderate-paced ride. *6 p.m., Abbot School, 2670 Sequoia Pkwy. (off Maple one block south of Miller). Free. 996–9461, 994–0044.*

"New American Musical Theater: Works in Progress": Peninsula Productions/New York University Tisch School for the Arts (Ann Arbor Summer Festival). See 6 Thursday. 6 p.m.

★**Ronald Curist: Reehill Gallery.** Reception for the opening of the gallery's exhibit of Curist's acrylic paintings (see Galleries). *7–9 p.m., St. Aidan's Episcopal Church, 1679 Broadway. Free. 663–4370.*

★**Metaphysical Rap Session: School of Metaphysics.** Participants choose the topics for discussion. *7:30–9:30 p.m., 719 Michigan Ave., Ypsilanti. Free (donations accepted). 482–9600.*



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July 6
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Smokey Mountain
July 13
Kentucky burgoo, fried chicken, ham with pickled peaches, cornmeal fried trout, sweetbreads & mushrooms, baked filet of sole, prime rib.

New England
July 20
Sauteed salmon, roast turkey with cranberry stuffing, baked beans & sausage, succotash with 3 steamed fish, glazed corned beef with root vegetables, baked filet of sole, prime rib.

The Heartland
July 27
Hunter's steak with noodles, Kansas City barbecue, baked chicken & corn, pork chops with bread stuffing, fried perch filets with tartar sauce, baked filet of sole, prime rib.

Monday - Saturday
11:30 a.m. - 7:30 p.m.
Sunday Dinner
11:30 a.m. - 2:30 p.m.

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Or pay by mail to City of Ann Arbor, P.O. Box 8611, Ann Arbor, MI 48107.

Remember, if you don't have your tax bill by July 11, call us at 994-2833.

TREASURER
CITY OF ANN ARBOR
994-2833

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: Old-time jazz, ragtime, and Dixieland by the **Olivia Street Stompers,** a popular ensemble of local jazz enthusiasts led by U-M classics professor (and Rackham Graduate School dean) John D'Arms on piano. Other members include banjoist Sister Kate Ross, clarinetist Herschel Wallace, trumpeter David Ross, trombonist John Teachout, and drummer Howard Schumann. Followed at 9:30 p.m. by a showing of **"Lust for Life"** (Vincente Minnelli, 1956), with Kirk Douglas and Anthony Quinn, an excellent adaptation of Irving Stone's biography of painter Vincent Van Gogh. Also, the Bugs Bunny cartoon **"Old Gray Hare."** 7–11 p.m.

Bi-Weekly Meeting: Expressions. Also, July 21. This week: "Do I Feel 'Locked In' to My Relationship?" and Fishbowl (a discussion format in which men and women submit questions to be discussed by the opposite sex while they listen). Also, the game Pictionary. Expressions is an 11-year-old independent group that provides people of all ages, occupations, life-styles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25–70. *7:30 p.m. (registration), First Unitarian Church, 1917 Washtenaw at Berkshire. Be on time to assure getting into the discussion group you want. Newcomer orientation at 8:15 p.m.; no admittance after 8:30 p.m. $4 (free for those who staff the refreshments table or volunteer for clean-up duty—get there early). 996–0141.*

★ **Brothers Coffeehouse.** Also, July 21. A casual, comfortable occasion for socializing among gay men. *8 p.m., Guild House, 802 Monroe. Free. 763–8899.*

"Fat Bob Taylor Does Broadway!": Kerrytown Concert House. For the past 16 years, baritone Taylor has sung the national anthem at the Detroit Tigers' opening day. His more mundane accomplishments include winning a Metropolitan Opera Competition and performing with Arthur Godfrey, Jimmy Durante, Duke Ellington, and Rich Little. Taylor is best known locally for his radio programs on Ann Arbor's WAAM. Tonight he performs an entertaining mix of clever banter and familiar show tunes. Reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 (assigned seats, $12; students and seniors, $5). 769–2999.*

"The Miser": American Repertory Theater (Ann Arbor Summer Festival). See 6 Thursday. 8 p.m.

"The Threepenny Opera": The Brecht Company. See 1 Saturday. 8 p.m.

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater. See 6 Thursday. 8 p.m.

Taylor Mason: MainStreet Comedy Showcase. Also, July 8. Sometimes referred to as a "one-man variety show," Mason is a somewhat highbrow topical humorist from New York City who also does ventriloquism and musical comedy. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 (students, $5 for late show only) cover charge. 996–9080.*

Code Red: Heidelberg Restaurant. See 1 Saturday. 8:30 p.m.

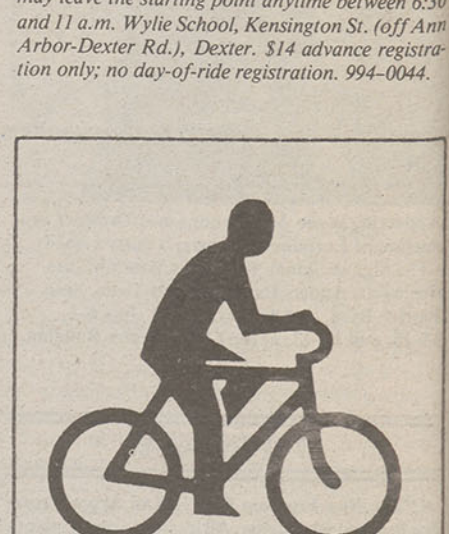
Dance Jam: People Dancing Studio. Also, July 21. Dancing to an eclectic mix of taped music, from rock 'n' roll and Motown to African, reggae, and New Age music. Also, occasional live music presentations. An alternative to the bar scene for people who love to dance. Smoke-free, no alcohol. Dance barefoot, or bring dancing shoes. Come with or without a dance partner; children welcome. *Begins 10 p.m., People Dancing Studio, 111 Third St. (between Huron and Washington). $2 donation. 996–2405.*

FILMS

Ann Arbor Summer Festival. "Lust for Life" (Vincente Minnelli, 1956). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "La Bamba"** (Luis Valdez, 1987). Lou Diamond Phillips stars in this musical biography of rock 'n' roll legend Richie Valens, and Los Lobos performs his music for the soundtrack. Mich., 7:30 p.m. **"Bull Durham"** (Ron Shelton, 1988). Also, July 8. Susan Sarandon, Kevin Costner, and Tim Robbins star in this hit comedy about the lives and loves of North Carolina minor league ball players. Mich., 9:45 p.m.

8 SATURDAY

13th Annual "One Helluva Ride": Ann Arbor Bicycle Touring Society. Around 2,000 bicyclists are expected to participate in this ride sanctioned by the League of American Wheelmen. Each of the four routes passes through Hell, Michigan, which, in case you've never been there, is "just 20 miles east of Eden and 400 miles south of Paradise." On maps it appears in southwest Livingston County, south of Pinckney. The routes are 35, 50, 74, and 100 miles. On each route, most of the ride winds through scenic tree-lined rural roads. Buffet lunches and fruit and beverage stops along the route are free to participants. Swimming is available at the lunch stops along the longer routes. Chilled watermelon served at the end of the ride. A professional bicycle mechanic is available at the start, and there are safety measures along the way: a sag wagon to bring in riders with problems, emergency communications provided by a ham radio relay league, and a mobile Red Cross unit. All riders receive multicolor embroidered patches. *Riders may leave the starting point anytime between 6:30 and 11 a.m. Wylie School, Kensington St. (off Ann Arbor-Dexter Rd.), Dexter. $14 advance registration only; no day-of-ride registration. 994–0044.*



Dedicated cyclists can join informal tours every day of the week except Sunday during the summer. The Ann Arbor Bicycle Touring Society sponsors the daily rides and also brings back One Helluva Ride, to Hell (Mich.) and back, on Sat., July 8. The Ann Arbor Velo Club sponsors training rides every Tuesday evening. And for racers, there's the Ann Arbor Criterium, Sun., July 30.

Sierra Club Third International Assembly. See 6 Thursday. Today's highlights: **"Without Bounds: Pollution and Politics in a Shrinking World,"** panel discussion with California assemblyman (and U-M grad) **Tom Hayden** and others. Also, presentation of the **Chico Mendes** and **John Muir** awards. At 8 p.m., Detroit-area blues singer **Josh White, Jr.** is heard in concert. 8 a.m. (registration).

★ **Youth Fishing Clinic: Washtenaw County Bassmasters.** Introductory class on basic fishing techniques and equipment open to all youths ages 7–14. Rods and reels provided. *9–11 a.m., Gallup Park canoe livery. Free. Space limited; preregistration required. 662–9319.*

"Bobbin Lace": Golden Age Showcase. Craft demonstration by Ann Arborite Mary McPeek. *9 a.m.–5 p.m., Golden Age Showcase, Kerrytown (upstairs). Free. 996–2835.*

★ **"Beach Party Weekend": Washtenaw Wind Surfing.** Also, July 9, 29, & 30. Free wind surfing lessons. Picnic area with grills, concessions, volley ball setup. All invited. *10 a.m.–6 p.m. 9815 Main St. (from US-23 exit 53), Whitmore Lake. To register for free wind surfing lessons, call 449–2990.*

★ **"Country Cuisine from Maxine": Kitchen Port.** Maxine Henderson autographs copies of her cookbook and offers taste samples from its recipes. *10 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

★ **Youth Enrichment Series: Briarwood Mall.** First of four Saturday programs for children ages 10 and under designed to encourage reading. Each week different visitors tell stories through art or performance. Participants are issued a membership card with a list of suggested readings, and are rewarded with a decal when they read a certain number of books. Today: **"Storytelling Through Illustration,"** with local cartoonist/illustrator Laron Williams. *11 a.m.–noon. Briarwood Grand Court. Free. 769–9610.*

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. See 1 Saturday. 10:30 & 11:30 a.m. ("Star Talk"); 2, 3, & 4 p.m. ("The Mars Show").

Ann Arbor Jaycees Carnival. See 6 Thursday. Noon to midnight.

FORK Games: Ann Arbor Jaycees. All public service and safety employees invited to participate in this afternoon of athletic competition. Softball, track, frisbee and water balloon tosses are among the fun-filled events. Proceeds go to Washtenaw County shelter orgranizations in memory of Kenny Kerch, an Ypsilanti restaurateur who contributed generously to charities for the homeless. Registration required. *$3 for participants; tickets for spectators, $2 (youths under 18, $1). Noon–6 p.m. Pioneer High School, 601 W. Stadium at Main. 971–5112.*

Metaphysical Garage and Bake Sale: School of Metaphysics. Trinkets, trash, and treasure for sale, and baked goods to satisfy the munchies. A fundraiser for the School of Metaphysics. *1 p.m., 719 W. Michigan Ave., Ypsilanti. To donate items or for further information, call 482–9600.*

"New American Musical Theater: Works in Progress": Peninsula Productions/New York University Tisch School for the Arts (Ann Arbor Summer Festival). See 6 Thursday. 6 p.m.

★Top of the Park: Ann Arbor Summer Festival. See 1 Saturday. Tonight: The **Bill Heid Organ Troupe,** a versatile jazz ensemble led by keyboardist Heid, a favorite at the Bird of Paradise recently returned from a tour of Japan. Followed at 9:30 p.m. by a showing of **"Diabolique"** (Henri-Georges Clouzot, 1955), a classic thriller about two women who murder a man and then discover he may still be alive and pursuing them. With Simone Signoret and Vera Clouzot. French, subtitles. Also, the French jazz short **"Valse Brilliant de Chopin."** 7–11 p.m.

Swingin' A's Square Dance Club. Also, July 22. All experienced dancers invited. With caller Dave Walker. *8–11 p.m., Forsythe Intermediate School, 1655 Newport Rd. $6 per couple. 665–2593.*

"The Threepenny Opera": The Brecht Company. See 1 Saturday. 8 p.m.

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater. See 6 Thursday. 8 p.m.

"The Miser": American Repertory Theater (Ann Arbor Summer Festival). See 6 Thursday. 8 p.m.

Taylor Mason: MainStreet Comedy Showcase. See 7 Friday. 8:30 & 11 p.m.

Code Red: Heidelberg Restaurant. See 1 Saturday. 8:30 p.m.

French Bicentennial Music Celebration: Ann Arbor Summer Festival. Also, July 10, 12, & 14 (different programs and locations). The Summer Festival celebrates the French Revolution's bicentennial with a four-concert series featuring great French music and culminating on Bastille Day. Tonight: Bradley Bloom conducts the high-quality **Ann Arbor Cantata Singers,** with U-M organ professors **Marilyn Mason** and **Michele Johns,** in works for choir and two organs. *9 p.m., First Congregational Church, 608 E. William. Tickets $7.50 at the door; passes to all four concerts, $15 in advance only. To order passes, call 747–2278.*

The Great Vaudeville Magic Show, featuring magic, music, and pantomime, is part of the Ann Arbor Summer Festival Children's Day festivities. Sunday afternoon, July 9, at the Power Center.

Eddie Shaw and the Wolf Gang: The Blind Pig. A longtime leader of Howling Wolf's band, Shaw is widely regarded as the world's premier blues sax player. He plays blues harp as well as tenor and alto sax, and he sings in a passionate, ominously throaty growl. His repertoire includes Chicago blues

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FILMS

Ann Arbor Summer Festival. "Diabolique" (Henri-Georges Clouzot, 1955). See "Top of the Park" listing above, and see Flicks. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Bull Durham"** (Ron Shelton, 1988). Susan Sarandon, Kevin Costner, Tim Robbins. Mich., 7:30 p.m. **"Big"** (Penny Marshall, 1988). Tom Hanks stars as a young boy who wakes up one morning in an adult's body. Mich., 9:30 p.m.

9 SUNDAY

Sierra Club Third International Assembly. See 6 Thursday. Today's highlights: **"Lights! Sound! Camera! Environmental Action!"** a discussion of the role of the entertainment industry in the environmental movement. Also, Sierra Club executives discuss **"Sierra Club's Vision for The Future."** 8 a.m. (registration).

3rd Annual Huron River Day Canoe Races: Ann Arbor News/Ann Arbor Parks Department. Twenty-two different races at various distances (2, 4, & 8 miles) for beginning through expert canoeists, ages 10 and older. Awards for top three finishers in each category. *8:30 a.m.–2 p.m., Gallup Park boat launch. $3 ($5 after July 1 and day of race). Canoe rentals ($3 by July 1; $7 after July 1) available in advance only. Registration forms available at city parks facilities, the public library, and various area stores. 994–2780.*

★**"Ugly American Ride": Ann Arbor Bicycle Touring Society.** Jim Clark leads a slow/moderate-paced ride to a restaurant in Ypsilanti for lunch. "Dress like a tourist," ride organizers request. Also, for inoffensively clad riders, Steve Lansky leads a fast/moderate-paced 60-mile ride to a destination to be announced outside Ann Arbor. *9 a.m., Wheeler Park, N. Fourth Ave. at Depot St. Free. 973–9707, 994–0044.*

8th Annual Youth Fishing Derby: Ann Arbor Parks Department. Open to all youths ages 7–14. Awards for largest sport fish and largest carp. Prizes to all participants. *9 a.m.–4 p.m., Gallup Park. $4. 662–9319.*

8th Annual "Gallup Gallop": Ann Arbor Parks Department. 1.5-mile and 3.1-mile runs through Gallup Park. Prizes for 1st- and 2nd-place finishers in both races. All runners receive a runner's cap. *9:30 a.m., Gallup Park canoe livery. $3 by July 1, $4 after July 1 and day of race. 994–2780.*

★**"Orchid and Rare Plant Hunt": Washtenaw County Parks and Recreation Commission Walk.** Popular WCPARC naturalist Matt Heumann leads a search for new orchids and plant rarities recently reported by members of the Michigan Natural Features Inventory. An adventurous walk that may entail wet feet, insect bites, and other minor discomforts. (Not recommended for young children.) *10 a.m., Park Lyndon northeast parking lot, N. Territorial Rd. (1 mile east of M-52), Lyndon Twp. Free. 971–6337.*

★**"Beach Party Weekend": Washtenaw Wind Surfing.** See 8 Saturday. 10 a.m.–6 p.m.

★**Tree Clinic: Ann Arbor Parks Department.** City forester Bill Lawrence and other city forestry staff members answer questions from home owners about tree care problems and offer advice on fertilizing, watering, and trimming. *Noon–4 p.m., Gallup Park shelter. Free. 994–2769.*

★**8th Annual Huron River Day: Huron River Community Coalition/Ann Arbor Parks Department.** Family-oriented activities include riverside nature hikes led by Sierra Club members, an aquarium with live Huron River fish, informative slides and films about the Huron River, river ecology displays and presentations, canoe lessons and displays, a flycasting clinic and demonstration, a bicycle maintenance clinic, and rowing, windsurfing, and sailing demonstrations. Also, children's craft activities. Musical entertainment includes the **Ann Arbor Civic Band** (see 5 Wednesday listing) at 1:45 p.m., and jazz pianist **Jerry Perrine** at 3 p.m. Canoe, paddleboat, and bicycle rentals available. Food for sale, or bring a picnic lunch. *Noon–4 p.m., Gallup Park. Free. 994–2780.*

Children's Day: Ann Arbor Summer Festival. The Power Center's front lawn hosts this day-long program of free outdoor activities, including balloons and face-painting (exact events schedule to be announced). *Noon, Top of the Park, Fletcher St. parking structure. Free. 747–2278*

★**Hike, Picnic, and Swim: Huron Valley Sierra Club.** All invited on a hike between Half Moon

Lake and Pickerel Lake. The hike ranges from 1 to 4 miles, depending on weather. Bring a picnic lunch. *1 p.m. Meet at City Hall for directions. 663-7114.*

"Curiosities of the Plant World": Matthaei Botanical Gardens Conservatory Tour. See 1 Saturday. 1 p.m.

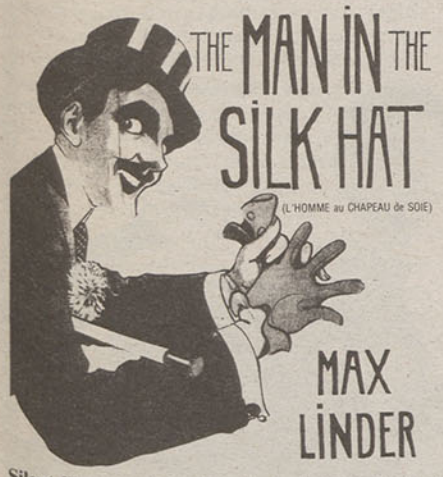
★**"Summer Cemetery Reading": Genealogical Society of Washtenaw County.** All invited to help read each stone at the Harwood Cemetery in Pittsfield Township, so that a plot map and indexed list of who's buried there can be compiled for use by genealogists. Writing paper provided. Bring a clipboard, pens or pencils, chalk, flour, a spray bottle with water and some extra water, a scrubbing brush and rags, gloves, a sack lunch or snack, plenty of cold drink, insect repellent and suntan lotion, and a low stool, blanket, or whatever you need for comfort. Also, this cemetery has several stones lying in the ground, partially overgrown, so some shovels, axes, and crowbars are needed. Rain date: July 16. *1 p.m. promptly, Harwood Cemetery, southeast corner of Textile and Campbell Rds. (just north of US-12 and west of Carpenter Rd.), Pittsfield Twp. Free. 484-0706; 1-397-8038.*

★**Civil War Encampment: Waterloo Area Farm Museum.** Members of the 17th Michigan Regiment, in historical costume, pitch tents at the museum grounds and demonstrate military drills and shooting. This encampment is at Cobblestone Farm later this month (see 22 Saturday listing). *1-4 p.m. 9998 Waterloo-Munith Rd. (3 mi. north of Waterloo Village). Free. 769-2219 or 498-2191.*

★**"Getting Involved in Disability Issues": Huron Valley Branch of the Multiple Sclerosis Society Annual Meeting.** Talk by **Verna Spayth,** coordinator of advocacy and information services for the Ann Arbor Center for Independent Living. Also, a business meeting. All invited. *1-4 p.m., Elks Club, 325 W. Eisenhower Pkwy. Free. 663-5693.*

★**"Great Boat Races": Ann Arbor Parks Department.** Participants make miniature boats from recyclable materials provided by the Scrap Box. Boats may be entered in any of five races: children (ages 13 & under), teens (ages 13-17), adults (ages 18 & older), parent/child team, and groups of 3 or more. *2 p.m., Island Park, Island Park Dr. off Maiden Lane. (Shuttle available from Huron River Day festivities at Gallup Park.) Free. 994-2780.*

Second Sunday Old House Clinic: Ann Arbor Area Preservation Alliance. Workshop on **"Floor Refinishing"** presented by Willard Bredernitz, who has been refinishing floors in the Ann Arbor/Ypsilanti area for 43 years. Fifth in a series of 10 monthly workshops on various maintenance issues of interest to owners of old houses. Last year's workshop series was a huge success. The Preservation Alliance is a task force spawned by Ann Arbor Area 2000. *2 p.m., Leslie Science Center, 1831 Traver Rd. Tickets $4 in advance and (if available) at the door. For advance tickets send a check payable to A3PA and a SASE to 616 Brooks St., 48103. For information, call Mary Jo Wholihan at 665-2112.*



Silent film comedian Max Linder is the subject of a 1983 film by his daughter, Maud Linder. "The Man in The Silk Hat" can be seen Sun., July 9, at the Foreign Silent Film Festival.

"Great Vaudeville Magic Show": Landis & Company (Ann Arbor Summer Festival). This nationally popular company performs an updated mix of illusion (instead of sawing a woman in half with the traditional saw, the company uses a laser beam), music, pantomime, comedy, and vaudeville. The illusions are woven into a narrative about an immigrant street performer and his rise to vaudeville fame, culminating in a breathtaking front-stage levitation. *2 p.m., Power Center. Tickets $8*

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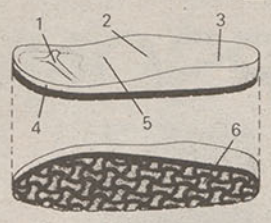

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(children, $5) in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office (beginning June 19); and at the door. To charge by phone, call 763-TKTS. For information, call 747-2278.

★ **Introductory Session: The Transcendental Meditation Program.** Also, July 12. Introduction to this simple, natural technique for promoting mental and physical well-being, relieving stress, and providing deep rest. *2 p.m., TM Center, 205 N. First at Ann. Free. 996-TMTM.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 1 Saturday. 2, 3, & 4 p.m.

"The Threepenny Opera": The Brecht Company. See 1 Saturday. 2 p.m.

"Foreign Silent Film Festival, I": Ann Arbor Silent Film Society. Also, July 30 and August 7 & 20. First in a series of four programs showcasing foreign silent films and foreign silent-era stars. Today's first feature, **"The Man in the Silk Hat"** (Maud Linder, 1983), surveys the career of Max Linder, Europe's greatest silent film comedian. The film was made by Linder's daughter. Second feature: **"The Italian Straw Hat"** (Rene Clair, 1927), a hilarious comedy adapted from Eugene Labiche and Marc Michel's play, is about a man on his way to be married whose horse casually chews up a lady's straw hat. The lady is on a clandestine excursion with her lover, so an identical hat must be found to avoid arousing her husband's suspicions. Also the short **"Ballet Mecanique"** (Fernand Leger, 1924), an avant-garde film in the cubist style. *3 p.m., Berkshire Hilton, 610 Hilton Blvd. (off S. State just south of Briarwood). $2.50 (members, $1.50) donation. 761-8286, 761-7800.*

Michael Casher and Helene Rottenberg: Kerrytown Concert House. This classical guitar duo frequently performs in the Detroit/Ann Arbor area. Both Casher and Rottenberg are former students of distinguished guitarist Manuel Lopez Ramos. Their program includes works by Handel, Albeniz, Boccherini, and Sor. Reception follows. *4 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $7 (assigned seating, $10; students and seniors, $5). Reservations suggested. 769-2999.*

★ **Crate Training Clinic: Humane Society of Huron Valley.** Learn how to use crates to housebreak puppies, to control chewing and other undesirable behaviors, and to train adult cats to use a litterbox. Followed by a question-and-answer period. *4-6 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). Free. 662-5545.*

★ **Israeli Dancing: Jewish Community Center.** See 2 Sunday. 4:30-6 p.m. (elementary schoolchildren) & 8:30-10 p.m. (adults).

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: ethnic dancing by three local groups, **The St. Nicholas Hellenic Dancers, Troupe Habitat al-Fen,** and the **Starcross Cloggers.** Followed at 9:30 p.m. by a showing of **"Woodstock"** (Michael Wadleigh, 1970), an Oscar-winning documentary about the legendary 1969 rock concert, with performances by Jimi Hendrix, Janis Joplin, Richie Havens, Joe Cocker, Sly and the Family Stone, The Who, Crosby, Stills, & Nash, and more. 7-11 p.m.

★ **"Nuclear Weapons and the Third World: One Issue, Not Two": Women's Action for Nuclear Disarmament.** Talk by recent local WAND co-president Tobi Hanna-Davies, a former Peace Corps volunteer in Micronesia and a member of the local delegation that last month visited Juigalpa, Ann Arbor's Nicaraguan sister city. *7:30 p.m. (doors open at 7 p.m.), St. Aidan's/Northside Church, 1679 Broadway. Free. 761-1718.*

Judy Collins: Ann Arbor Summer Festival. With her crystalline voice and impeccable taste in songs, Collins is a folksinger and art-song chanteuse. She chooses her songs from all genres, including folk, rock, and musical theater. "I've always been a storyteller," she explains. "I want to be a contemporary pop singer, to move my audiences to tears and laughter, to send them home changed, to bring them to a catharsis in lyrics and rhythm and melody." Collins is best known for songs such as "Both Sides Now," "Send in the Clowns," "Amazing Grace," and "Suzanne." Her most recent LP, "Trust Your Heart," features more musical explorations with songs from film and stage as well as originals. *8 p.m., Power Center. Tickets $14-$20 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office; and at the door. To charge by phone, call 763-TKTS. For information, call 747-2278.*

FILMS

Ann Arbor Silent Film Society. "Foreign Silent Film Festival, I." See Events listing above. Berkshire Hilton, 3 p.m. **Ann Arbor Summer Festival. "Woodstock"** (Michael Wadleigh, 1970). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "A Night in Havana: Dizzy Gillespie in Cuba"** (John Holland, 1989). Through July 15. The legendary jazz trumpeter performs at the 1985 International Jazz Festival in Havana. Mich., 7 p.m.

10 MONDAY

★ **"Paper Chase": U-M School of Art Brown Bag Lecture Series.** Lecture on papermaking by

The Athens, Georgia, band Love Tractor has been drawing rave reviews for its danceable "psychedelic porch punk." You can catch the group at The Blind Pig on Wed., July 12.

Famed folksinger Judy Collins brings her crystalline voice and impeccable musicality to the Power Center, Sun., July 9.

Cleveland Institute of Art professor Gwen Cooper. *12:15–1:30 p.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd., North Campus. Free. 764–0397.*

★**Summer Carillon Recital Series: U-M School of Music.** See 3 Monday. Tonight: Texas Tech University music professor **Judson Maynard** performs music ranging from Mozart to Kreisler, as well as a medley of popular Texas songs. 7 p.m.

★**Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: Classical chamber music by the **John Madison Piano Quartet,** a local ensemble led by John Madison of the Cassini Ensemble. Followed at 9:30 p.m. by a showing of **"Gigi"** (Vincente Minnelli, 1958), an Oscar-winning Lerner & Loewe musical based on Colette's story about a French girl groomed to be a courtesan. With Leslie Caron, Maurice Chevalier, and Louis Jourdan. Also, the Daffy Duck cartoon **"The Scarlet Pumpernickel."** 7–11 p.m.

★**Evening Voyages: Ann Arbor Public Library.** Also, July 24. Part of a series of biweekly storytelling programs for listeners 1st grade through adult. Stories in this popular series are told rather than read, and music is an integral part of each program. Tonight's program features Say Cheese Cheesecakes owner **Sandy Ryder,** a co-founder of the popular local children's theater company, Wild Swan Theater. **Note:** The library offers a similar program for children ages 3–5, "Midday Tales for Preschoolers," every Thursday (see listings). *7:30–8:15 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994–2353.*

★**Bi-Weekly Meeting: Huron Valley Greens.** Also, July 23. The Greens are a political organization that works on integrating the issues of ecologically sound living, grass-roots democracy, social equality, and justice. All invited. *8 p.m., Dominick's Restaurant courtyard, 812 Monroe. Free. 663–0003.*

French Bicentennial Music Celebration: Ann Arbor Summer Festival. See 8 Saturday. Tonight: The six-member **Lo Jai Ensemble** from France performs traditional French folk music from the Baroque period on a wonderful variety of original instruments. *9 p.m., Power Center.*

FILMS

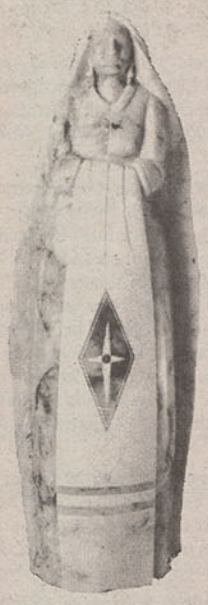
Ann Arbor Summer Festival. "Gigi" (Vincente Minnelli, 1958). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **EYE.** Two films made in the 1970s by the late West German director Rainer Werner Fassbinder: **"Bremer Freiheit"** and **"I Only Want You To Love Me."** German, subtitles. $5 suggested donation. 214 N. Fourth Ave., 7 p.m. Also, **"Midnight Drive-In Theater"** (movie to be announced). $3. Midnight, Elbel Field (Hill St. at Division). **MTF. "A Night in Havana: Dizzy Gillespie in Cuba"** (John Holland, 1989). Through July 15. The legendary jazz trumpeter performs at the 1985 International Jazz Festival in Havana. Mich., 7 p.m. **"A Fish Called Wanda"** (Charles Crichton, 1988). Every Monday. John Cleese, Jamie Lee Curtis, Kevin Kline, Michael Palin. Mich., 9 p.m.

11 TUESDAY

★**Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *9:30–10 a.m. & 2–2:30 p.m., Ann Arbor Public Library West Branch (Westgate*

American Indian Sculpture

Multi-Artist Show
July 11–29



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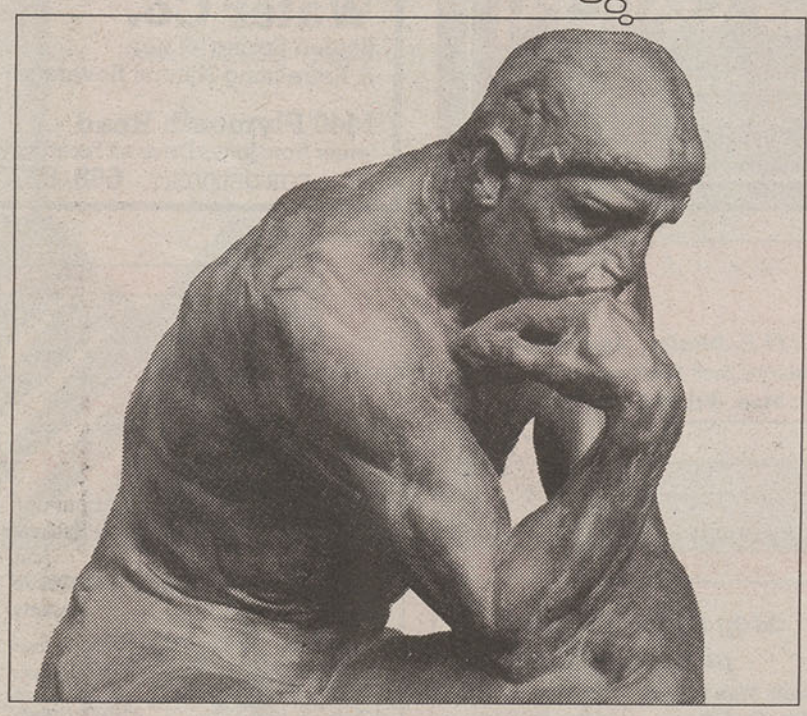

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Shopping Center); and 4–4:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall).

★ **Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. *10 a.m.–noon. Free. For location and information, call 429–1196 or 663–2916.*

★ **"New Enamels": U-M School of Art Brown Bag Lecture Series.** Lecture by local enamel artist Gretchen Goss. *12:15–1:30 p.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd., North Campus. Free. 764–0397.*

45th Annual Manchester Community Fair: Manchester Community Fair Board. Also, July 12–15. "Michigan's biggest little fair" is staged this year by the well-known carnival company W. G. Wade (in Ann Arbor July 6-8 for the Jaycees Carnival). All the traditional games, rides, and food make this everything a carnival should be. Nightly entertainment includes all-terrain vehicle pulls and tractor and pony pulls. *1:00–11:00 p.m. Admission $2.50, free for ages 12 and under. Old Athletic Field (corner of Vernon and Wolverine), Manchester. 428–8474.*

★ **Open Forum on China: U-M Center for Chinese Studies.** Also, July 25. All invited to hear speakers from the Center for Chinese Studies and join in an open discussion of the crisis in China. *3:30–5 p.m., Lane Hall Commons, 204 S. State. Free. 764–6308.*

★ **Weekly Meeting: Jugglers of Ann Arbor.** See 4 Tuesday. 5:30 p.m.–dark.

★ **Picnic: Jewish Community Center Outing Club.** Also, July 18 & 25. All singles in their 20s and 30s are invited to a picnic at Gallup Park, followed by a walk or bike ride. Bring a bag dinner. *6 p.m., Gallup Park shelter. Free. 996–4621, 971–0990.*

★ **Speed Workout: Ann Arbor Track Club.** See 4 Tuesday. 6:30 p.m.

★ **Ypsilanti Community Band: U-M Hospitals Gifts of Art.** Ken Bowman directs this 60-member ensemble in a program of popular show tunes and light classical music. *7 p.m., University Hospital Courtyard (behind the main hospital). Free. 936–ARTS.*

★ **Monthly Meeting: Ann Arbor Magicians Club.** All amateur and professional magicians invited to discuss and practice principles of illusion. Beginners welcome. *7 p.m., location to be announced. Free ($10 annual dues for those who join). For information and location, call 994–0291.*

★ **Monthly Meeting: 4-H Challenge Club.** Open to youths in grades 7–12, this club focuses on nature study and outdoor adventure, including winter camping, rock climbing, caving, backpacking, and canoeing. Monthly meetings are used to plan trips and practice skills. Youths must be accompanied by a parent at their first meeting. *7–9 p.m., Washtenaw County Cooperative Extension Office, 4133 Washtenaw (entrance on Hogback). Free. For information, call 4-H youth agent Janet Everingham at 971–0079.*

★ **Monthly Meeting: Religious Coalition on Central America (Interfaith Council for Peace and Justice).** All invited to discuss the conflicts in Central America and to decide what actions to take to further the cause of human dignity in the region. *7:30–9 p.m., Northside Presbyterian Church, 1679 Broadway. Free. 663–1870.*

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: **Scool Jazz,** a ten-voice Schoolcraft College jazz ensemble directed by Bradley Bloom of the Ann Arbor Cantata Singers. Followed at 9:30 p.m. by a showing of **"Gentlemen Prefer Blondes"** (Howard Hawks, 1953), a musical comedy based on Anita Loos stories, with Marilyn Monroe and Jane Russell. Also, the Betty Boop cartoon **"Red Hot Mama."** 7–11 p.m.

★ **"Journeywomen": Guild House Women & Spirituality Series.** All women invited to join this gathering, led by local women's counselor Liza Bancel, to explore women's spirituality through drumming, ritual, shamanic journeying, prayer, or healing. *7:30 p.m., Guild House, 802 Monroe. Free. 662–5189.*

★ **"Buddhist Practice and Community Service": Zen Buddhist Temple 3rd Annual Summer Lecture Series.** Also, July 18 & 25 (different speakers and topics). Lecture by Department of Social Services analyst Scott Merwin, also a dharma teacher at the Zen Buddhist Temple. *7:30 p.m., Zen Buddhist Temple, 1214 Packard Rd. Free. 761–6520.*

Roberto Warren and Bob Rudnik: Ann Arbor Poetry Slam #12. Readings by these two well-known Detroit poets. A scathing, untempered satirist of an unjust, absurd world, Warren is backed by three members of the Detroit rock 'n' roll band Vogue, Norman Hume, Ian Peg, and Brent Bacher. Rudnik, recently returned to Detroit after ten years in Chicago, writes wry, darkly humorous poems about the seamy underside of urban life that have provoked comparisons to Charles Bukowski.

Warren and Rudnik's readings are preceded by open mike readings, which usually draw an engaging variety of accomplished poets and entertaining monologuists in verse. The opening events also include a "poetry slam," in which poets read one of their works in each round of a tournament-style competition for a $10 prize and the heady adrenaline rush that accompanies victory. *8–11 p.m., upstairs at the Old Heidelberg Restaurant, 215 N. Main. $3. For information, call Vince Kueter at 1–677–1910 or 764–0410.*

Sonny Rollins: Ann Arbor Summer Festival. Listening to this legendary jazz tenor saxophonist can be a religious experience as well as a whole lot of fun. His seamless, luxurious solos, which can last up to 20 minutes, transport romantic ballads, bebop, and calypso tunes through rejuvenating melodic and harmonic changes. "Music is as young as a baby and as old as Father Time. There is as much to do on the saxophone as there is to do in music," Rollins says. "There are things that haven't been played yet, or played in a certain way, things that have been touched on, but not yet developed. Getting there, that's something else."

Sounds Like Fun, a rock 'n' roll quartet from Grand Rapids, performs 1960s R&B and classics like "He's a Rebel" at the Top of the Park, Fri., July 14.

To learn about "getting there," Rollins has played with every modern jazz great from Bud Powell and Lester Young to Thelonius Monk, John Coltrane, and Miles Davis. But his time spent off the stage has as much to do with where he is as anything else. Rollins's withdrawal from public performances in 1959 to practice late at night on New York's Williamsburg Bridge is as famous as any record he's cut, and his trip to Japan and India in 1969 to study Zen Buddhism and Yoga has affected his music every bit as much as his discovery of calypso rhythms. Rollins's irrepressibly exploratory spirit has kept his music as fresh and innovative as ever. *8 p.m., Power Center. Tickets $11–$17 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office; and at the door. To charge by phone, call 763-TKTS. For information, call 747-2278.*

Ann Arbor Singles Ballroom Dancers. See 4 Tuesday. 8:30 p.m.

Open Mike: MainStreet Comedy Showcase. See 4 Tuesday. 8:30 p.m.

FILMS

Ann Arbor Summer Festival. "Gentlemen Prefer Blondes" (Howard Hawks, 1953). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **EYE. "The Bitter Tears of Petra von Kant"** (Rainer Werner Fassbinder, 1973). Wealthy lesbian fashion designer worries about her lover and her boss. German, subtitles. 7 p.m., 214 N. Fourth Ave. **"In A Year of Thirteen Moons"** (Rainer Werner Fassbinder, 1978). Powerful, disturbing tale of a transsexual who undergoes a sex change to please his lover. German, subtitles. 9:30 p.m., 214 N. Fourth Ave. **MTF. "New York, New York"** (Martin Scorsese, 1977). Robert De Niro and Liza Minnelli. Mich., 7 p.m. **"A Night in Havana: Dizzy Gillespie in Cuba"** (John Holland, 1989). Through July 15. The legendary jazz trumpeter performs at the 1985 International Jazz Festival in Havana. Mich., 9 p.m.

12 WEDNESDAY

★ **"Housing in the Downtown": Lively Downtown Task Force (Ann Arbor Area 2000).** Also, July 26. All invited to join an informal discussion of what kinds of new housing people would like to see downtown. *8–9:30 a.m., Ann Arbor "Y" Conference Room, 350 S. Fifth Ave. at William. Free. For information, call Carolyn White at 663-0536 or David Kwan at 769-2700.*

★ **Mothersing: Mothersong/Ann Arbor Mothers' Center.** Local mothers gather to socialize and weave their voices in songs celebrating birth, nurturance, and mothering. Children and grandmothers welcome. Bring snacks and beverage. *10:30 a.m.–noon or 1 p.m., West Park playground, Chapin St. entrance. Free. 973-7245, 761-2974.*

"The Army in Its Modernization Efforts": Ann Arbor Area Chamber of Commerce Public Affairs Luncheon. Talk by **Brigadier General Peter Michael McVey,** program administrator of the U.S. Army's heavy force modernization. Preceded by lunch, and followed by a question-and-answer period. *11:30 a.m.–1:20 p.m., Ann Arbor Marriott, 3600 Plymouth Rd. $25 (chamber members, $20; chamber government services program members, $15) includes lunch. Reservations required by July 7. 665-4433.*

★ **"Food Garnishing": Kitchen Port.** "Traveling gourmet" Susie Guiora returns to Ann Arbor to demonstrate garnishing techniques. *Noon–1:30 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

45th Annual Manchester Community Fair: Manchester Community Fair Board. See 11 Tuesday. 1–11 p.m.

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *4–4:30 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt); and 7–7:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994-2353, 996-3180.*

★ **"Medications: The Real Story": American Lung Association/U-M Medical Center Division of Pediatric Pulmonary Medicine 1989 Family Asthma Program.** U-M pharmacologist Cary Johnson and U-M registered nurse Phyllis Askew speak on asthma medications. Part of a monthly series of lectures designed for families with asthmatic children. Concurrent talk for children ages 5 and older. *7–8:30 p.m., Domino's Farms Prairie House, 30 Frank Lloyd Wright Dr. (off Earhart north of Plymouth Rd.). Free. 995-1030.*

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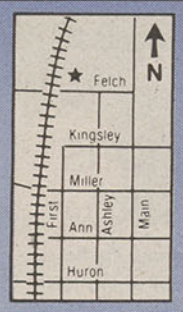

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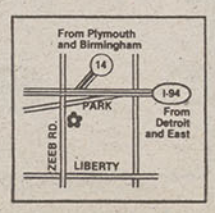


Local dancer/choreographer Whitley Setrakian appears with her company, People Dancing, in "Jump Start," an evening of original dance set to music by the King Brothers, Dick Siegel, and others. At the Power Center, Thurs., July 13.

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight's live entertainment and film programs are to be announced. 7–11 p.m.

★ **Open Meeting: Ann Arbor Housing Coalition.** Also, July 25. The coalition is working for adoption of a city housing policy, recently submitted by City Council's Housing Policy Task Force, as a preliminary measure to address Ann Arbor's grave shortage of affordable housing. Newcomers welcome. *7:30 p.m., Center for Independent Living (Georgetown Mall), 2568 Packard. Free. 663–1870.*

★ **Creation Spirituality.** Also, July 26. All invited to attend the meeting of this new local group for discussion, music, and celebration based on Matthew Fox's philosophical writings. *7:30–9 p.m., location to be announced. For information and location, call Lin Orrin-Brown at 971–5924.*

★ **"A Sufi Perspective on the Spiritual Path": New Dimensions Study Group.** Showing of a video on Sufism, or Islamic mysticism, narrated by Irina Tweedie, a Westerner who teaches this tradition. Discussion follows. *7:30–10:30 p.m., 215 N. Seventh St. (between Huron and Miller). Free; small donation requested for video rental and refreshments. 996–0132.*

★ **Introductory Session: The Transcendental Meditation Program.** See 9 Sunday. 7:30 p.m.

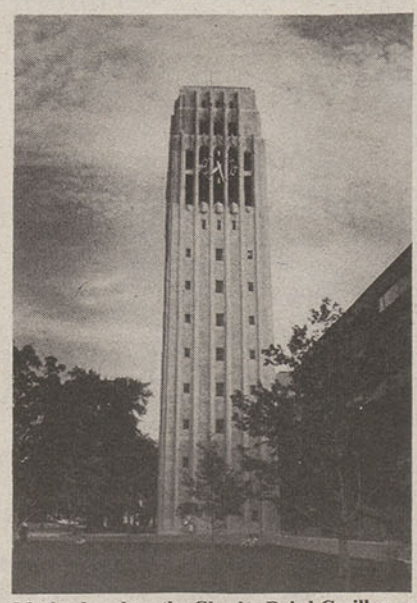
"Secrets of Manifesting What You Want Part II." Showing of this 2-hour videotape talk by Lazaris, a nonphysical entity channeled through Jack Pursell of Concept Synergy in Florida. The program includes meditation. *8 p.m., 951 Woodlawn (off Packard just north of Granger). $4 donation. 995–8758.*

★ **Ann Arbor Civic Band Concert.** See 5 Wednesday. Tonight, a salute to Local 625 of the American Federation of Musicians. Special guest is alto sax player Clifford Leaman, who solos in "A Tribute to Rudy Wiedoft." Also featured is the Carl Alexius Trio, a local mainstream jazz ensemble led by pianist Alexius. *8 p.m., West Park Band Shell.*

Peter Berman: MainStreet Comedy Showcase. Also, July 13. A recent U-M grad, Berman is a longtime MainStreet opening act who recently finished as runner-up in a national competition for best college comedian. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996–9080.*

French Bicentennial Music Celebration: Ann Arbor Summer Festival. See 8 Saturday. Today: Distinguished English organist **Guy Oldham** performs keyboard music of Couperin, including the modern premiere of a work he rediscovered. *9 p.m., First Congregational Church, 608 E. William.*

Love Tractor: The Blind Pig. Formed in 1980 as a sort of updated Ventures, this Athens, Georgia, rock 'n' roll band has over the years developed its self-styled "psychedelic porch funk" into one of the most distinctive and alluring versions of the new southern rock 'n' roll made famous by R.E.M. Theirs is a dance music at once otherworldly and unpretentiously down-home, a quirkily contemplative blend of fluidly interwoven guitar lines, antic keyboards, a disruptive saxophone, and a percolating, rocksteady backbeat. Their new Mitch Easter-produced LP, "Themes from Venus," has been getting rave reviews. Opening act is the popular local rock 'n' roll band the **Opossums.** *9:30 p.m., The Blind Pig, 208 S. First. Tickets $7.50 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS. For information, call 996–8555.*



Music played on the Charles Baird Carillon can be enjoyed from Ingalls Mall every Monday evening in July. After the concerts, tour the carillon and meet the carilloneur.

FILMS

Ann Arbor Summer Festival. Film to be announced. See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m.

EYE. "Last Minute Showcase." Tentatively scheduled: **"Pink Frankenstein,"** a video of a 1983 performance by the funny, irreverent New York City political theater troupe Pink. It concludes with a rap duel between Frankenstein and his monster. Also, **"Panic Encyclopedia,"** an apocalyptic vision of contemporary culture created by Arthur and Marilouise Kroker, editors of the *Canadian Journal of Political and Social Theory.* $5 suggested donation. 214 N. Fourth Ave., 7 p.m. **MTF. "A Night in Havana: Dizzy Gillespie in Cuba"** (John Holland, 1989). Through July 15. The legendary jazz trumpeter performs at the 1985 International Jazz Festival in Havana. Mich., 7 p.m. **"New York, New York"** (Martin Scorsese, 1977). Robert De Niro, Liza Minnelli. Mich., 9 p.m.

13 THURSDAY

★**Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *9:30–10 a.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994–2353.*

★**"A Day in the Park": U-M Turner Geriatric Clinic 12th Annual Picnic.** Bingo, group singing, a spelling bee, folk dancing, live music by Alice Rhoades & the Gaslighters, and other entertainment to be announced. Box lunches ($1.25 donation for people 60 and older, $2.50 for people under 60) provided by Community Services Agency's Senior Nutrition Program. Door prizes include gift certificates donated by local merchants. This event usually attracts more than 400 people. All invited. In case of rain, the picnic is held at Pioneer High School. *10 a.m.–2 p.m., Riverside Park (behind Turner Clinic, 1010 Wall St.). Free admission. Reservations required for box lunches. 764–2556.*

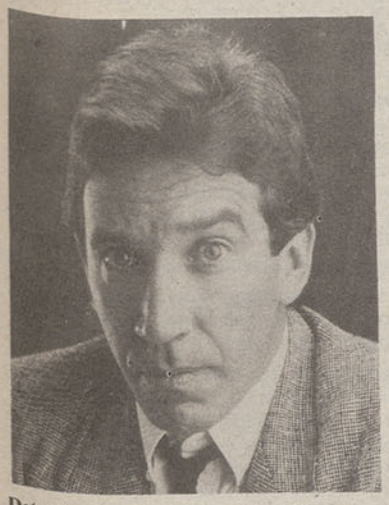
★**Lunar Septet: Ann Arbor Recreation Department Mid-Day Mid-Town Music Series.** Latin- and African-influenced jazz by this popular local ensemble featuring several former members of the Lunar Glee Club. *Noon–1 p.m., Liberty Plaza, E. Liberty at Division. Free. 994–2326.*

45th Annual Manchester Community Fair: Manchester Community Fair Board. See 11 Tuesday. 1–11 p.m.

★**Thursday Lunch Bunch: Jewish Community Center.** See 4 Thursday. Today: Local film buff Ceil Chusid discusses **"Hollywood's Image of the Jew."** 1:15 p.m.

★**Organ and Church Music Concert Series: U-M School of Music.** Also, July 14, 17, 18, & 20. First in a series of organ and church music recitals at various locations. Umberto Pineschi, director of the Organ Academy of Pistoia (Italy), performs works of early Italian composers on the tracker-action organ at the U-M School of Music (2:30 p.m.). Harrold Herresthal of the Oslo Conservatory of Music performs works by Norwegian composers on the Frieze Organ in Hill Auditorium (4:30 p.m.). *2:30 p.m., U-M School of Music organ recital hall, Baits Dr. (off Broadway), North Campus; 4:30 p.m., Hill Auditorium. Free. 764–6118.*

★**"Midday Tales for Preschoolers": Ann Arbor Public Library.** Also, July 27 (different location). Storytelling program for children ages 3–5. Stories are told rather than read, and music is an integral part of each program. Today's program features **Sandy Ryder** (see 10 Monday "Evening Voyages" listing). *4–4:30 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994–2353.*



Detroit native Tim Allen, a fast-rising star on the national comedy circuit, appears at MainStreet Comedy Showcase on Fri., July 14.

Outdoor Children's Concert: The Club at Washtenaw Wind Surfing. Julie Austin of the Song Sisters and Myron Grant of Footloose join forces for an evening of family entertainment. Music on a variety of folk instruments (guitar, mandolin, harmonica, and bones), interspersed with song, story, humor, and movement. Audience participation. Rain date: July 18. *7:00 p.m., Washtenaw Wind Surfing, 9815 Main St. (from US-23 exit 53), Whitmore Lake. Tickets $5 (children, $3) in advance at Say Cheese, Vicki's Wash and Wear Haircuts, or by calling 449–8870.*

★**All-Comers' Meet: Ann Arbor Track Club.** See 6 Thursday. 7–8:30 p.m.

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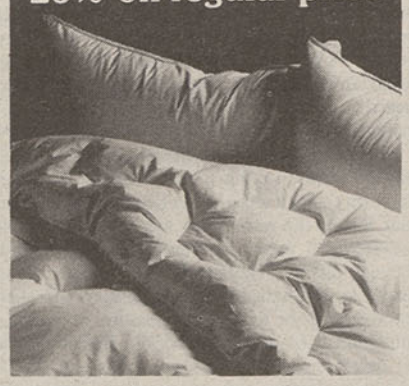

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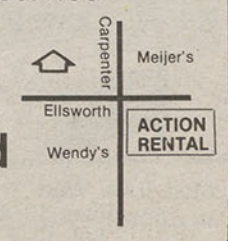

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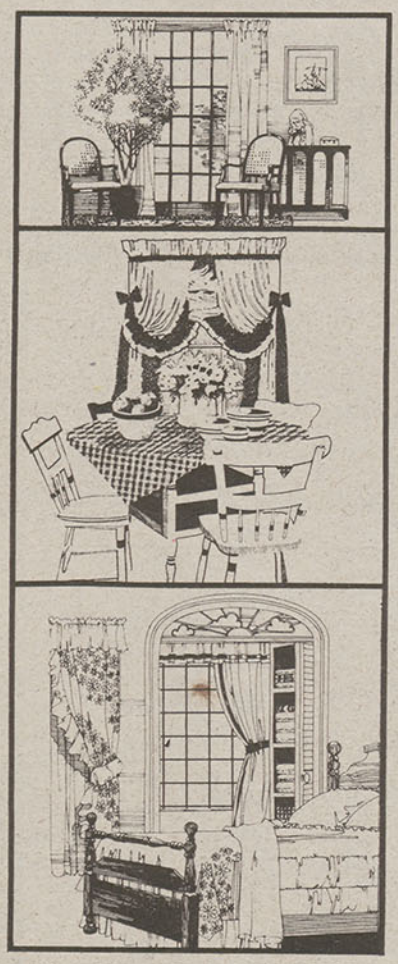

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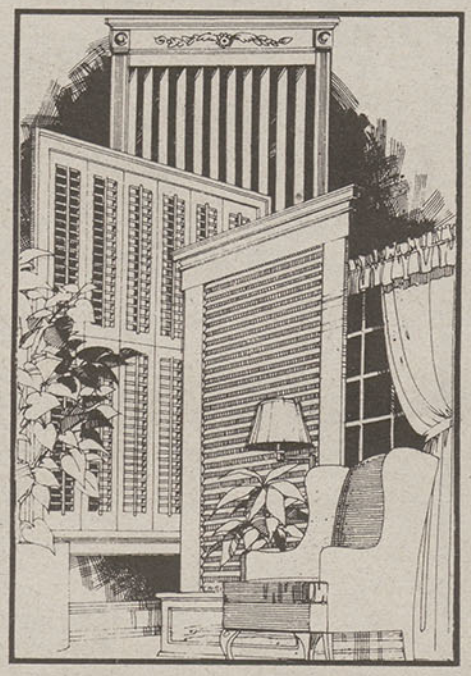

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The Copasetics, veterans of Harlem's Cotton Club days, demonstrate tap dancing extraordinaire at the Power Center, Sat., July 15.

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: Original rock 'n' roll by **Frank Allison and the Odd Sox,** an immensely popular local quartet with a knack for creating original songs that sound positively aboriginal, as if Buddy Holly had written them for the Replacements. The band's debut LP, "Monkey Business," got a favorable review from *New York Times* critic Jon Pareles, who praised Allison's "scrappy, hard-nosed, good-humored songs about living on the fringe of an insatiable consumer economy." Followed at 9:30 p.m. by a showing of **"Jailhouse Rock"** (Richard Thorpe, 1957), with Elvis Presley in his best performance. Also, the Tex Avery cartoon **"Big Heelawatha."** 7–11 p.m.

★ **Volunteer Partners Information Meeting: U-M Family Housing Program.** All native speakers of English are invited to learn about volunteering to help international visitors living on the U-M North Campus learn English. A good way to make some new friends and learn about other cultures. *7:30 p.m., 2356 Bishop, North Campus. Free. 763-1440.*

"Jump Start": People Dancing (Ann Arbor Summer Festival). This popular and critically acclaimed local dance company presents a program of new works featuring artistic director Whitley Setrakian's hallmark blend of "next wave" theatrics, sensuous physicality, sly humor, and challenging wit. The centerpiece of tonight's show is an untitled major new work exploring the interplay of words, rhythms, and images. Tracy Lee Komarmy sings a score by her Leonards bandmate, Dick Siegel, the world-class local songwriter who has provided the music for such earlier People Dancing hits as "De Soto Sonata," "Baby, Part Two," and "Charlotte: Life or Theater." U-M art school grad John El Kerr's set features objects that ambiguously blend qualities of appliances and living forms, suggesting both pop icons and playful primitive figures and elements. Costumes by Patricia Plasko.

Setrakian's second premiere, also untitled, is set to a suite of Elvis Presley songs sung by 7-year-old Kenny King and 11-year-old Billy King. This local duo's self-produced cassette, "The King Brothers Sing the King," has been one of the fastest selling recordings in town since its release last winter, and their debut live performance was the hit of the WCBN Benefit Bash in February. Exploring the tensions in the King Brothers' music—the juxtaposition of the sweetness of young voices against lyrics of love and passion and the aura of rock 'n' roll—Setrakian's dance evokes children's perceptions of adults and the bittersweet flush of first love. The final premiere is an untitled suite set to a blues score by WDET "Blues from the Lowlands" host Robert Jones.

Also, two repertory works. The acclaimed "Handmaiden" is a quartet for four women exploring images of birth and midwifery, set to throbbing, intense Balinese chanting. "So, Two Now" features a live vocal score by Setrakian performed by Setrakian, Komarmy, and Siegel. *8 p.m., Power Center. Tickets $8.50–$12.50 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office; and at the door. To charge by phone, call 763-TKTS. For information, call 747-2278.*

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater. See 6 Thursday. 8 p.m.

Peter Berman: MainStreet Comedy Showcase. See 12 Wednesday. 8:30 p.m.

FILMS

Ann Arbor Summer Festival. "Jailhouse Rock" (Richard Thorpe, 1957). See "Top of the Park" listing above. FREE. Fletcher St. parking structure. 9:30 p.m. **EYE. "Australian Independent Cinema."** To be announced. Suggested donation, $5. 214 N. Fourth Ave., 7 p.m. **MTF. "Pattes Blanches"** (Jean Gremillon, 1949). Dark, perverse melodrama about a down-at-the-heels aristocrat loathed by villagers living near his castle. Screenplay by Jean Anouilh and J. Bernard Luc. French, subtitles. Mich., 7 p.m. **"A Night in Havana: Dizzy Gillespie in Cuba"** (John Holland, 1989). Through July 15. The legendary jazz trumpeter performs at the 1985 International Jazz Festival in Havana. Mich., 9 p.m.

14 FRIDAY

★ **Summer Trail Hike: Washtenaw County Parks and Recreation Commission.** Matt Heumann, WCPARC's entertaining and informative naturalist, leads a 4-mile hike through the beautiful rolling countryside of Park Lyndon. Trails vary from narrow winding paths to old farm lanes. Bring a sack lunch and water bottle and wear good walking shoes with ankle support. *9:30 a.m., Park Lyndon northeast parking lot, N. Territorial Rd. (1 mile east of M-52), Lyndon Twp. Free. 971-6337.*

10th Annual Southeast Michigan Bluegrass Festival. Also, July 15. Two days of bluegrass music by top-notch performers from around the U.S. The **Williams Family** from Tennessee is among the out-of-state highlights; local performers include **Tracy Lynn and the Mountain Express.** Playground areas for children; home-cooked food for sale. Rain or shine. *Noon–midnight, Maple Hill Park, corner of Seven Mile and Nollar, Whitmore Lake. Tickets $20 ($15 in advance) for both days, $11 per day. For advance ticket information, call 449-2055.*

45th Annual Manchester Community Fair: Manchester Community Fair Board. See 11 Tuesday. 1–11 p.m.

★ **Organ and Church Music Concert Series: U-M School of Music.** Also, July 17, 18, & 20. A series of organ and church music recitals at various locations. Today, British organist and musicologist Guy Oldham, who recently discovered some 200 unpublished works of Louis Couperin, performs some of those works at the School of Music (2:30 p.m.). Bess Hieronymus, professor of music at the University of Texas-Austin, performs organ works by Mozart (3:30 p.m.). *2:30 p.m., Studio Room 2110, U-M School of Music, Baits Dr. (off Broadway); 3:30 p.m., School of Music organ recital hall. Free. 764-6118.*

★ **"Dreams: The Journey Within": School of Metaphysics.** Learn to interpret your own dreams in the language of the mind. Bring your recent dreams to be interpreted. *7:30–9:30 p.m., 719 W. Michigan Ave., Ypsilanti. Free (donations accepted). 482-9600.*

Spinning Stars Square Dance Club. Also, July 28. With caller Dave Walker. All experienced dancers invited. *8–10:30 p.m., Forsythe Intermediate School, 1655 Newport Rd. $5 per couple. 663-9529.*

★ **"Studio/Home Installation: Ann Arbor Art Association.** Reception for the opening of this exhibit of works by Kalamazoo artist Rita Dibert (see

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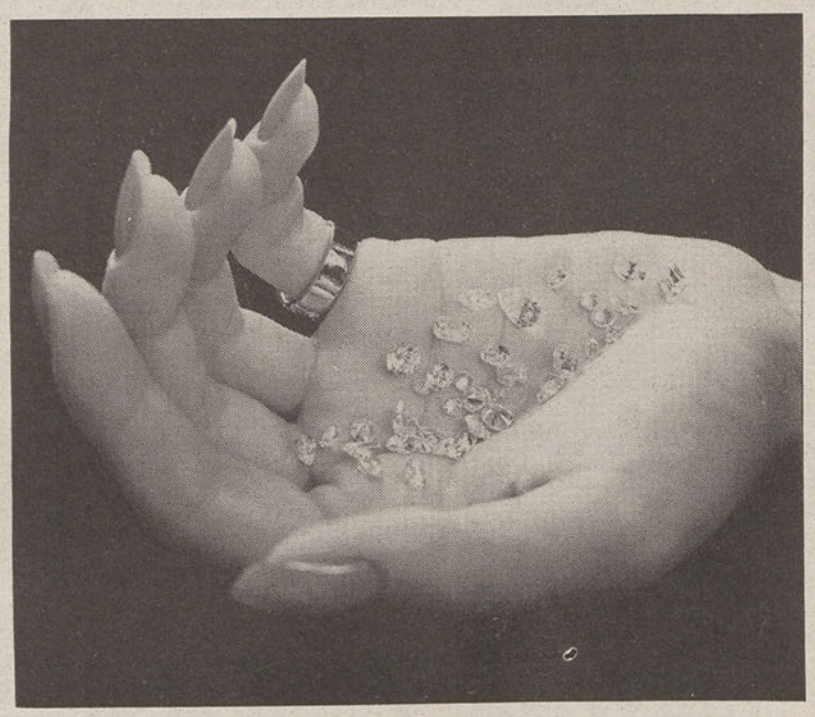

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Galleries). *6–8 p.m., Ann Arbor Art Association, 117 W. Liberty. Free. 994–8004.*

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: **Sounds Like Fun,** an all-women rock 'n' roll vocal trio from Grand Rapids, backed by a keyboardist that plays 60s R&B and girl-group classics like "And Then He Kissed Me," "River Deep Mountain High," "He's a Rebel," and "Dancin' in the Streets." Followed at 9:30 p.m. by a showing of **"Hairspray"** (John Waters, 1988), with Ricki Lake, Sonny Bono, Debbie Harry, Jerry Stiller, Pia Zadora, Ric Okasek, and Divine in his last role. Also, the Tex Avery cartoon **"Ventriloquist."** 7–11 p.m.

★ **International Folk Dancing: U-M Folk Dance Club.** Also, July 28. Instruction in Balkan, European, and Middle Eastern line and circle dances (8–9 p.m.), followed by open request dancing. Beginners welcome; no partner necessary. *8–11 p.m., Michigan Union Anderson Room. Free. 663–3885.*

Music and Storytelling: GoldenEmrys. Also, July 15. Well-known local harper Laurel Emrys teams up with Karen Golden for an evening of contemporary and traditional tales interwoven with music for two Celtic harps, saxophone, flutes, and percussion. Older children welcome. *8 p.m., location to be announced. $5. Space limited; reservations recommended. For information and location, call 665–5579.*

The Platters/The Drifters: Ann Arbor Summer Festival. A joint performance by two of the most popular R&B vocal quartets of the 50s. The Platters are still led by Paul Robi, the man responsible for the satiny, soulfully smooth arrangements that transformed pop standards like "Only You," "Twilight Time," and "Smoke Gets in Your Eyes" into enduring R&B classics. The Drifters featured a funkier, sexier style that was a major influence on early soul. Their current lineup includes members of the early 60s incarnation of the group, which produced such hits as "Save the Last Dance for Me," "Up on the Roof," "On Broadway," and "Under the Boardwalk." *8 p.m. & 10:30 p.m., Power Center. Tickets $14–$20 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office; and at the door. To charge by phone, call 763–TKTS. For information, call 747–2278.*

"Singin' in the Rain": Chelsea Area Players. Also, July 15, 16, 21, & 22. T. Newell Kring directs this high-spirited musical comedy about silent-film stars adjusting to the advent of talking pictures. The original film version was immortalized by Gene Kelly's dancing. Stars Ann Arborites J. Joseph Diederich, Roxanne King, Ron Lytle, and Ruth Kenny. Also Tom Layher, Carol Holden, and Marcia Westen. *8 p.m., Chelsea High School, 500 E. Washington, Chelsea. Tickets $7 in advance, $8 at the door. Sun. matinee: $4 (children, $3) in advance, $5 (children, $4) at the door. 475–2629.*

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater. See 6 Thursday. 8 p.m.

Tim Allen: MainStreet Comedy Showcase. Also, July 15. A fast-rising star on the national comedy circuit, this Detroit native is also one of MainStreet's most popular attractions. He is known for his inventively fresh, often hysterically funny approaches to such mundane matters as the gender distinctions between power tools and household appliances. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 (students, $6 for late show only) cover charge. 996–9080.*

French Bicentennial Music Celebration: Ann Arbor Summer Festival. See 8 Saturday. Today: **The Chicago Brass Quintet** joins nationally renowned U-M organ professor **Marilyn Mason** for a gala Bastille Day concert complete with a resounding finale featuring the impressive Hill Auditorium organ. Program to be announced. 9 p.m., Hill Auditorium.

Code Red: Heidelberg Restaurant. See 1 Saturday. 8:30 p.m.

FILMS

Ann Arbor Summer Festival. "Hairspray" (John Waters, 1988). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **EYE. "Magick Lantern Cycle: The Films of Kenneth Anger."** Includes the famous **"Scorpio Rising,"** the work-in-progress **"Lucifer Rising,"** and seven other short films made between 1947–1980 by one of the world's leading avant-garde filmmakers. 214 N. Fourth Ave., 8:15 p.m. **MTF. "Under the Sun of Satan"** (Maurice Pialat, 1987). Through July 16. Questions, conflicts, and torments of a rural priest. French, subtitles. Mich., 7:30 p.m. **"A Night in Havana: Dizzy Gillespie in Cuba"** (John Holland, 1989). Through July 15. The legendary jazz trumpeter performs at the 1985 International Jazz Festival in Havana. Mich., 9:30 p.m.

15 SATURDAY

★ **"Hitachi Vegetable and Rice Steamer": Kitchen Port.** Kitchen Port's Julie Lewis demonstrates the use of the Hitachi steamer. *10–11 a.m., Kitchen Port (Kerrytown). Free. 665–9188.*

"Garden Terraces and Courts": Project Grow. Ed Kobrinski, an Old West Side do-it-yourselfer, shows how to use readily available materials to build a natural, low maintenance place in your yard or garden for sitting, talking, sunning, and observing. Bring a shovel, gloves, and a rock to contribute. *11 a.m.–1 p.m., Project Grow Demonstration Garden, Leslie Science Center, 1831 Traver Rd. Free for those who contribute a rock, $2 for those who don't bring a rock. 996–3169.*

★ **Youth Enrichment Series: Briarwood Mall.** See 8 Saturday. Today: **"Storytelling through Song,"** with Sherry Roberts of the Stone Soup Storytellers. 11 a.m.

10th Annual Southeast Michigan Bluegrass Festival. See 14 Friday. 11 a.m.–midnight.

★ **"Living the Path of Love": Crazy Wisdom Bookstore.** Opening of local artist Jesse Richards's exhibit of handcrafted fountains (see Galleries). Refreshments. *Noon–6 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. Free. 665–2757.*

★ **"Summer Bash": WCBN-FM.** Live music by **Frank Allison and the Odd Sox** (see 13 Thursday listing), the blues-rock band **Idyll Roomers,** and two other local rock 'n' roll bands to be announced. WCBN T-shirts for sale. *Noon–6 p.m., West Park Band Shell. Free. 763–3500.*

"Curiosities of the Plant World": Matthaei Botanical Gardens Conservatory Tour. See 1 Saturday. 1 p.m.

45th Annual Manchester Community Fair: Manchester Community Fair Board. See 11 Tuesday. 1–11 p.m.

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. See 1 Saturday. 10:30 & 11:30 a.m. ("Star Talk"); 2, 3, & 4 p.m. ("The Mars Show").

"Singin' in the Rain": Chelsea Area Players. See 14 Friday. 8 p.m.

★ **Top of the Park: Ann Arbor Summer Festival.** See 1 Saturday. Tonight: Traditional Celtic music by **Celtic Pipes and Drums**, an ensemble from Royal Oak. Followed at 9:30 p.m. by a showing of **"Sensations of 1945"** (Andrew Stone, 1945), a campy musical built out of comic skits and extravagant specialty numbers. With Eleanor Powell, Dennis O'Keefe, Cab Calloway, Sophie Tucker, and W. C. Fields in his last film appearance. With a cameo appearance by pianist Dorothy Donegan, who performs at the Power Center tonight (see listing below). Also, R. Clapmett's **"Bottles,"** an avant-garde animated short in which bottles come to life. 7–11 p.m.

Tim Allen: MainStreet Comedy Showcase. See 14 Friday. 7, 9, & 11 p.m.

The Copasetics: Ann Arbor Summer Festival. These elegant, eloquent tap dance masters, now all in their 60s and 70s, trace careers back to Harlem's famed Cotton Club in the 30s, the heyday of this unique dance form that exploits the musical and conversational qualities of intricate footwork to create what tap dancers themselves call "story dancing." Accompanied by a jazz trio, the Copasetics perform both individually, together, and in challenges—rounds of increasingly competitive and inventive solo rhythms by the dancers in turn. Original choreography includes such exotica as the shim-sham, the tap soft-shoe, rhythm steps, a rope dance, and a sand dance.

Opening act is **Dorothy Donegan,** a virtuoso jazz pianist whose repertoire includes blues, boogie woogie, jazz classics, and all sorts of pop songs. At her best, says *New York Times* jazz critic John Wilson, "she can be the lustiest, most exciting, hard-swinging and virtuosic jazz pianist in the world." A Chicago native who got her start playing house rent parties as a teenager in the 30s, Donegan is also a flamboyant entertainer, notorious for cutting up on stage. "Well, I can get wild," she told one jazz critic. "I have snake oil. I'm the last of the red hot mammas and I guess I have a little Josephine Baker in me." *8 p.m., Power Center. Tickets $11–$17 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office; and at the door. To charge by phone, call 763-TKTS. For information, call 747-2278.*

"Women Singers!: Songs from the Stage": Kerrytown Concert House. A fast-paced, entertaining collage of a diverse range of vocal styles and repertoires performed by four high-powered local vocalists, jazz/pop singer **Kathy Moore,** soprano **Julia Broxholm,** mezzo soprano (and KCH owner) **Deanna Relyea,** and soprano **Lauren Wagner,** an Ann Arbor native and U-M music school grad who recently won the semifinals of the National Association of Teachers of Singing competition. Moore performs jazz and R&B standards and originals, accompanied by Tim Twiss on guitar and Steve Osburn on the stick, a ten-string instrument that combines the features of a bass and a guitar. Broxholm, Wagner, and Relyea perform opera arias and duets by Puccini, Richard Strauss, and Thomas, as well as musical theater favorites by Stephen Sondheim and Richard Maltby/David Shire. Highlights include the thrilling final trio from Strauss's "Der Rosenkavalier." Emcee and piano accompanist is Frederick Weldy. Reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 (assigned seating in first five rows, $12). Reservations suggested. 729-2999.*

The Bluesbusters: The Blind Pig. All-star boogie & blues band from L.A., with longtime Ann Arbor favorite Catfish Hodge on guitar, former Bonnie Raitt sideman Freebo on bass and tuba, former Jackson Browne sideman Larry Zack on drums, and Brian Auger on keyboards. "A southern stew of galloping rhythms, funky meters, swampy vocals, rocking guitar, and red hot jazz," says one enthusiastic critic. *8 & 11 p.m., The Blind Pig, 208 S. First. Tickets $10 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; $12 at the door. To charge by phone, call 763-TKTS. For information, call 996-8555.*

Music and Storytelling: GoldenEmrys. See 14 Friday. 8 p.m.

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater. See 6 Thursday. 8 p.m.

Code Red: Heidelberg Restaurant. See 1 Saturday. 8:30 p.m.

FILMS

Ann Arbor Summer Festival. "Sensations of 1945" (Andrew Stone, 1945). See "Top of the Park" listing

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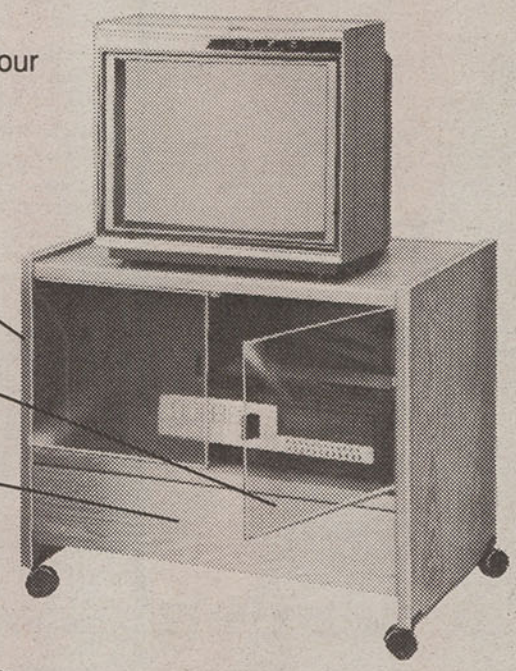

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above. FREE. Fletcher St. parking structure, 9:30 p.m. **EYE. The Living Theater Video Collection: "The Brig"** (Jonas Mekas, 1964). Video drama about brutal life in a Marine Corps prison performed by the Living Theater, an influential off-off-Broadway company in New York City in the 60s. 214 N. Fourth Ave., 8 p.m. Also, **The Living Theater Video Collection: "The Connection"** (Shirley Clarke, 1961). Film-within-a-film about heroin junkies and the documentary filmmaker who films them. 214 N. Fourth Ave., 9:30 p.m. **MTF. "A Night in Havana: Dizzy Gillespie in Cuba"** (John Holland, 1989). Through July 15. The legendary jazz trumpeter performs at the 1985 International Jazz Festival in Havana. Mich., 7:30 p.m. **"Under the Sun of Satan"** (Maurice Pialat, 1987). Through July 16. Questions, conflicts, and torments of a rural priest. French, subtitles. Mich., 9:30 p.m.

16 SUNDAY

Ann Arbor Antiques Market. This nationally important show, which started modestly two decades ago at the Farmers' Market, now features more than 350 dealers in antiques and collectibles. It's the nation's largest regularly scheduled monthly one-day antiques show, and quite possibly the best. No reproductions are allowed, experts hired by founder-manager Margaret Brusher check every booth, and the authenticity of everything is guaranteed to be what the dealer's receipt says it is. The market is also an important source for dealers nationwide; at 5 a.m. dealers are already aggressively searching out choice items they can resell at a profit. *8 a.m.–4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. $3 (children under 12 accompanied by an adult, free). Free parking. 662–9453.*

7th Annual "For Women Only Run": Ann Arbor Track Club. A 5-km run and a 3.5-mile walk along a flat double-loop trail in Gallup Park. Overall winner receives round-trip airfare to anywhere Northwest flies in the continental U.S. Merchandise awards for top three finishers in various age divisions. Also, a merchandise drawing. Pre-race stretching exercises led by Bodyworks Fitness Studio, and post-race massages offered by Bodyworks and Peak Performance Center. Refreshments, T-shirts for all participants. *6:45 a.m. (registration), 8 a.m. (walk), 8:30 a.m. (run), Gallup Park. $8 by July 8, $12 after July 8 and day of race. Entry forms available at area sporting goods stores. 761–1165.*

★ **Unadilla Adventure Ride: Ann Arbor Bicycle Touring Society.** Fast/moderate-paced 60-mile ride along a scenic route with some flats, some hills, and beautiful lakes. *9 a.m., Wheeler Park, N. Fourth Ave. at Depot. Free. 665–2657.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 1 Saturday. 2, 3, & 4 p.m.

★ **Israeli Dancing: Jewish Community Center.** See 4 Sunday. 4:30–6 p.m. (elementary schoolchildren), 8:30–10 p.m. (adults).

"Singin' in the Rain": Chelsea Area Players. See 14 Friday. 2 p.m.

★ **Poetry and Fiction Reading: Falling Water Books & Collectables.** Local poet Keith Taylor and fiction writer Tim Wintermute read from their works. *7 p.m., Falling Water Books & Collectables, 213 S. Main St. (note new location). Free. 747–9810.*

★ **Auditions for "Trane: Beyond the Blues": Performance Network.** Also, July 17. All invited to audition for parts in a September production of Christine Rusch's epic-scaled play with music about the life of jazz legend John Coltrane. An award-winning playwright who currently lives in North Carolina, Rusch is the sister of local poet, DJ, jazz propagandist, and actor Arwulf Arwulf, who is music director of the production. *7:30 p.m., Performance Network, 408 W. Washington. Free. 663–0681.*

FILMS

EYE. The Living Theater Video Collection: "Paradise Now" (Robert Silverman, 1970). A performance by the Living Theater company, filmed in Brussels. 214 N. Fourth Ave., 7 p.m. **The Living Theater Video Collection: "Signals Through the Flames"** (Robert Silverman, 1981). Follows members of the Living Theater company as they travel around the world. 214 N. Fourth Ave., 9 p.m. **MTF. "Under the Sun of Satan"** (Maurice Pialat, 1987). Questions, conflicts, and torments of a rural priest. French, subtitles. Mich., 6:45 p.m. **"Koyaanisqatsi"** (Godfrey Reggio, 1983). Also, July 17. Images of modern life in America, with score by Philip Glass. Mich., 8:45 p.m.

17 MONDAY

The Glenlivet Scotch Scramble: Glenlivet Scotch/Northwest Airlines/Taylor Made. Each player hits every shot (including putts) from the spot of the best ball of their foursome. Competing foursomes must have a combined handicap of 45 or more, with no more than one team member having a handicap of 10 or less. Prizes include a car, airline tickets, golf clubs, and more. The winning foursome also qualifies for the national finals in December at the Doral Country Club in Miami. Proceeds go to the National Kidney Foundation of Michigan. *Noon (lunch), 1 p.m. (shotgun start), Travis Pointe Country Club, 2675 Travis Pointe Rd., Lodi Twp. (Take Ann Arbor-Saline Rd. to Maple Rd., head south on Maple, then west onto Travis Pointe Rd.) $175 donation includes green & cart fees and awards banquet. 971–2800.*

★ **"Art, Values, and Art Criticism": U-M School of Art Brown Bag Lecture Series.** Lectures by U-M Residential College ceramics lecturer Susan Crowell, who has done research on European architectural ceramics. *12:15–1:30 p.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd., North Campus. Free. 764–0397.*

★ **Summer Carillon Recital Series: U-M School of Music.** See 3 Monday. Tonight: U-M carillonneur Margo Halsted performs transcriptions of works by MacDowell, Stephen Foster, and the Beatles. 7 p.m.

★ **Organ and Church Music Series: U-M School of Music.** Also, July 18 & 20 (different locations). A series of organ and church music recitals. Tonight: Zion Lutheran Church's music director Donald Williams and U-M associate choir director Jerry Blackstone direct a gala hymn festival with audience and adult and children's choirs. *7 p.m., First Congregational Church, 608 E. William. Free. 764–6118.*

★ **Auditions for "Trane: Beyond the Blues": Performance Network.** See 16 Sunday. 7:30 p.m.

FILMS

EYE. "Japanese Experimental Film, 1960–1980." Series of shorts ranging from the comic to the tragic to the surreal. 214 N. Fourth Ave., 7:30 & 9:30 p.m. **MTF. "Koyaanisqatsi"** (Godfrey Reggio, 1983). Images of modern life in America, with score by Philip Glass. Mich., 7 p.m. **"A Fish Called Wanda"** (Charles Crichton, 1988). John Cleese, Jamie Lee Curtis, Kevin Kline, and Michael Palin. Mich., 9 p.m.

18 TUESDAY

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *9:30–10 a.m. & 2–2:30 p.m., Ann Arbor Public Library West Branch (Westgate Shopping Center); and 4–4:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994–1674, 996–3180.*

★ **"Betrayal and Self-Actualization": U-M School of Art Brown Bag Lecture Series.** Lecture by photographer Kathe Kowalski, whose recent work has focused on aspects of the behavior and expectations of women. *12:15–1:30 p.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd. Free. 764–0397.*

★ **Weekly Meeting: Jugglers of Ann Arbor.** See 5 Tuesday. 5:30 p.m.–dark.

★ **Speed Workout: Ann Arbor Track Club.** See 4 Tuesday. 6:30 p.m.

★ **"Zen Practice as Preparation for Old Age": Zen Buddhist Temple 3rd Annual Summer Lecture Series.** See 11 Tuesday. Tonight: Talk by Asho Craine, a former convener of the local Gray Panthers chapter. 7:30 p.m.

★ **"Huron River Pollution Abatement Project": Huron Valley Sierra Club.** Lecture by water-quality expert Debbie Eckel of the Washtenaw County Health Department. *7:30 p.m., U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 662–7727.*

★ **Organ and Church Music Concert Series: U-M School of Music.** See 17 Monday. Tonight: Lecture/recital by U-M music school grad student Kenneth Logan on Messiaen's *Messe de Pentecote. 8 p.m., Hill Auditorium. Free. 764–6118.*

Ann Arbor Singles Ballroom Dancers. See 4 Tuesday. 8:30–11:30 p.m.

Open Mike: MainStreet Comedy Showcase. See 11 Tuesday. 8:30 p.m.

C. J. Chenier: The Blind Pig. The son of the legendary "King of Zydeco," Clifton Chenier, and a longtime member of his father's band, C. J. Chenier assumed leadership of the Red Hot Louisiana Band after Clifton's death last year. He recently released his first LP, "Let Me in Your Heart," as the band's lead singer and accordionist, and their music remains as hot, nasty, and delirium-inducing as ever. *9:30 p.m., The Blind Pig, 208 S. First. Tickets $7.50 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; $10 at the door. To charge by phone, call 763-TKTS.*

FILMS

EYE. "The Films of Al Nigrin." Five short films of dream landscapes. 214 N. Fourth Ave., 7 p.m. Followed by short videos of Cecilia Condit and Dale Hoyt. Suggested donation, $5. **MTF. "U2: Rattle & Hum"** (Phil Joanou, 1988). Documentary about the Irish rock 'n' roll band U2's 1987 American tour. Mich., 7 p.m. **"The T.A.M.I. Show"** (Steve Binder, 1964). Through July 19. Historic rock 'n' roll and R&B concert film featuring the Rolling Stones, James Brown, Chuck Berry, Marvin Gaye, the Supremes, and others. Mich., 9 p.m.

19 WEDNESDAY

★ **Ann Arbor Art Fairs.** Today through Saturday. The Ann Arbor art fairs are here once again—four days of crowds and entertainment throughout the central city, not to mention over a thousand exhibiting artists. The vast number of events—outdoor concerts, plays, films, and so forth—forces us to

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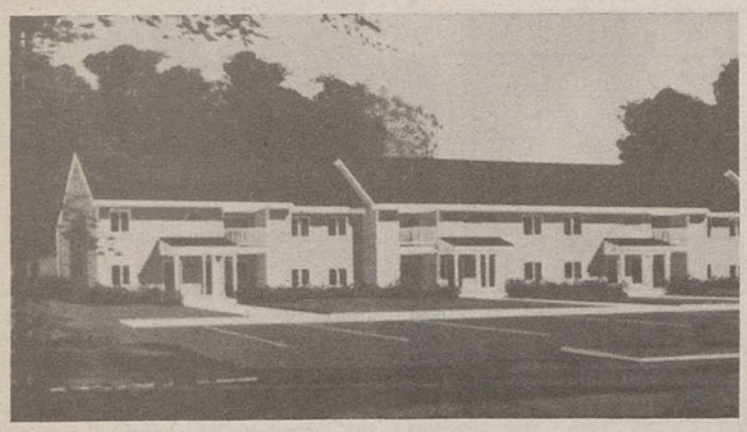

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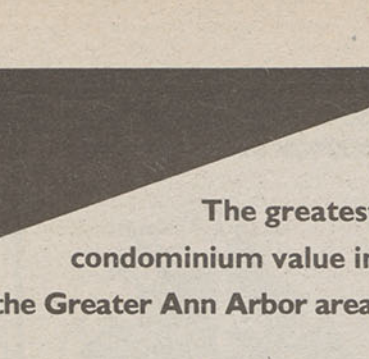

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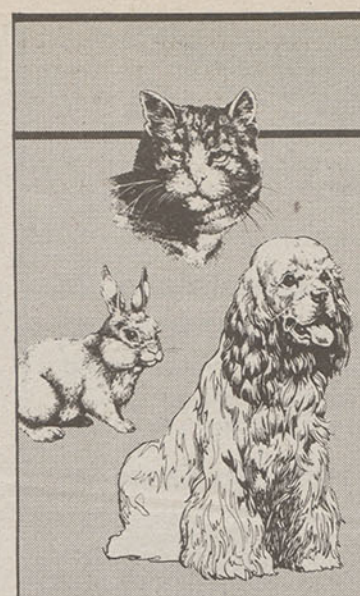

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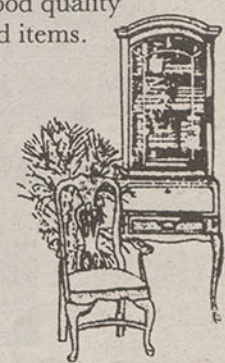

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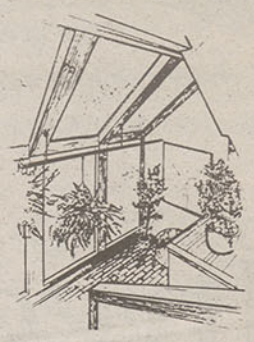

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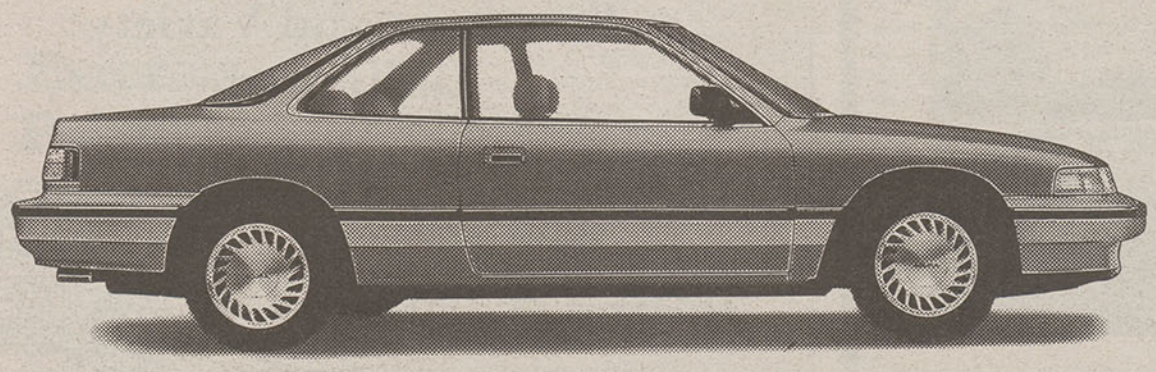

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leave virtually all art fair-related events for inclusion in the *Ann Arbor Observer Art Fair Guide*, which is sent to all who normally receive the Observer. Published July 14, the *Observer Art Fair Guide* is also available free at the fair. *Art fair hours: 9 a.m.–9 p.m., except Saturday when the fairs close at 5 or 6 p.m.*

★**"What Is the Working World Going to Be Like?": U-M School of Education "Art Fair Break."** Also, July 20 (different program). Panel discussion with U-M Alumni Association executive director Robert Forman, U-M education school associate dean Lawrence Berlin, and Susan Schurman, acting director of labor studies at the U-M Institute of Labor and Industrial Relations. Bring a bag lunch; beverages provided. *Noon–1 p.m., U-M School of Education Bldg. Schorling Auditorium, 610 E. University. Free. 747-0631.*

★**"It's About Thyme!": Kitchen Port.** Kitchen Port's Julie Lewis talks about the many uses of this versatile herb. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★**Annual Potluck Dinner and Slidefest: Washtenaw Audubon Society.** WAS members show slides of birds and other nature images. Also, announcement of winners in the club's annual photography contest. Bring a dish to pass for the potluck. All invited. *6 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 663-5444.*

★**Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *4–4:30 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt); and 7–7:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994-2353, 996-3180.*

Ann Arbor 8mm Film and Video Festival: Eyemediae. Also, July 20–22 (Trueblood Theater) and 23 (Michigan Theater). Screening of films entered in this competition open to all 8mm and super 8mm filmmakers and, for the first time, to video artists. Past competitions (held annually in February from 1971 through 1987) have attracted over 150 entries from filmmakers around the world including everything from documentaries and experimental films to fictional and animated films. Judges are renowned avant-garde filmmaker Kenneth Anger, novelist Kathy Acker, U-M film and video department chair Ira Konigsberg, U-M Residential College lecturer and poet Ken Mikolowski, *Canadian Journal of Social and Political Theory* editor Arthur Kroker, and *Feminism Now* editor Marilouise Kroker. Cash prizes exceed $2,000. Winners' night is July 23. *7:30 p.m.–midnight, Trueblood Theater, Frieze Bldg., 105 S. State. Ticket prices to be announced. 662-2470.*

★**Bonsai Workshop: Ann Arbor Bonsai Society.** Workshop led by Roland Folse of the Southern Illinois University medical school, an accomplished bonsai artist who has shown trees in the Outstanding American Bonsai Artist Invitational Exhibit and has published and lectured nationally on bonsai. *7:30 p.m. Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-7570.*

Kirkland Teeple: MainStreet Comedy Showcase. Also, July 20–22. MainStreet owner Teeple is a somewhat manic observational humorist with a fondness for misdirectional humor. This week he reprises "the amazing Expando Man," a vehicle for comic autobiography that he introduced last fall. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. Wed. & Thurs: $8 (students, $4); Fri. & Sat.: $10 (students, $5 for the late show only). 996-9080.*

The Blasters: The Blind Pig. This L.A. quartet is the best-known—and for many simply the best—of the roots-rock bands to emerge in the wake of the late-70s punk and new wave explosion. Led by the brash, gutsy, yet finely understated vocals of Phil Alvin, the Blasters play classic "American Music" (the title of their 1980 debut LP), a mix of R&B, rockabilly, New Orleans rock 'n' roll, and even Western swing. Even their original songs—"Trouble Bound," "Long White Cadillac," "Border Radio," and the great "Marie, Marie" (the only song of recent vintage Steve Nardella deigns to cover)—sound like they must have been around forever. And they sound as fresh as anything merely brand new, too. It's a measure of this band's strength that no one has ever accused them of being revivalists. *9:30 p.m., The Blind Pig, 208 S. First. Tickets $11.50 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS. For information, call 996-8555.*

FILMS

EYE. "Ann Arbor 8mm Film & Video Festival." See Events listing above. Trueblood Theater, 7:30 p.m. **MTF. "The T.A.M.I. Show"** (Steve Binder, 1964). Historic rock and R&B concert featuring the

Rolling Stones, James Brown, Chuck Berry, Marvin Gaye, the Supremes, and others. Mich., 7:30 p.m. **"Rude Boy"** (Jack Hazan, David Mingay, 1980). Also, July 20. An angry young rebel goes on the road with English punk rockers The Clash. Mich., 9:30 p.m.

MainStreet Comedy Showcase owner Kirkland Teeple goes on his own stage as the featured attraction, July 19–22.

20 THURSDAY

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *9:30–10 a.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994–2353.*

★ **"Implications for the Public Schools: Bringing the Practical Applications of Math and Science to Your Pupils": U-M School of Education "Art Fair Break."** See 19 Wednesday. Talk by Birmingham Seaholm High School industrial arts and technology teacher Michael Pierno, recently cited in the Michigan Technology Council's 1989 Science and Technology Honor Roll. Noon–1 p.m.

★ **21st-Century Steel Drum Band: U-M Hospitals Gifts of Art.** This 5-member local band that originally hails from Trinidad plays jazz, classical, contemporary, and reggae music. *12:30 p.m., University Hospital Courtyard (behind the main hospital). Free. 936–ARTS.*

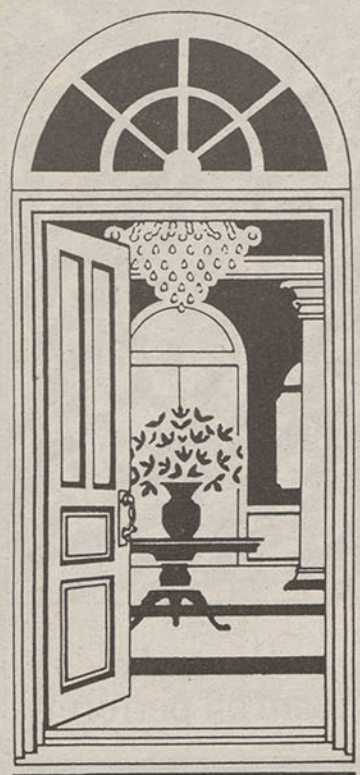
★ **Thursday Lunch Bunch: Jewish Community Center.** See 4 Thursday. Today: a showing of **"Crossing Delancey"** (Joan Micklin Silver, 1988), with Amy Irving as a young 80s woman who rediscovers her Jewish heritage with the help of her grandmother. 1:15 p.m.

36th Annual Manchester Chicken Broil: Manchester Optimists Club. This popular remnant of authentic small-town Americana annually draws more than 14,000 hungry chicken-eaters, including visitors from more than 30 states and several foreign countries. Dinner includes half a chicken, cole slaw, fresh radishes, potato chips, a dinner roll, and milk. Coffee, pop, and ice cream available. Musical entertainment to be announced. Park at Manchester High School and ride a horse and wagon to the athletic field. Takeouts available. Rain or shine. *4–8 p.m. (or until everyone is served), athletic field, Duncan St., Manchester. Tickets $4.50 in advance at all Great Lakes Bancorp branches, $5 at the gate. 428–9737.*

★ **Beverly Feldkamp Smith/Manchester Community Band: Manchester Recreation Task Force Gazebo Concert.** The evening opens with a children's concert by folksinger Smith, who presents a program of stories and songs steeped in Michigan folklore and history. She accompanies herself on fiddle, banjo, guitar, and hammered dulcimer. The Manchester Community Band performs an eclectic assortment of show tunes, polkas, jazz pieces, and college fight songs. *7 p.m., gazebo on W. Main St. (2 blocks west of downtown), Manchester. Free. 428–7722.*

★ **Monthly Meeting: Ann Arbor Society for Origami.** All invited (children and adults) to learn about and try their hands at origami, the ancient, elegant oriental art of paper-folding. Taught by master paper-folder Don Shall. *7–9:30 p.m., Slauson Intermediate School library, 1019 W. Washington. Free. 662–3394.*

★ **All-Comers' Meet: Ann Arbor Track Club.** See 6 Thursday. 7–8:30 p.m.



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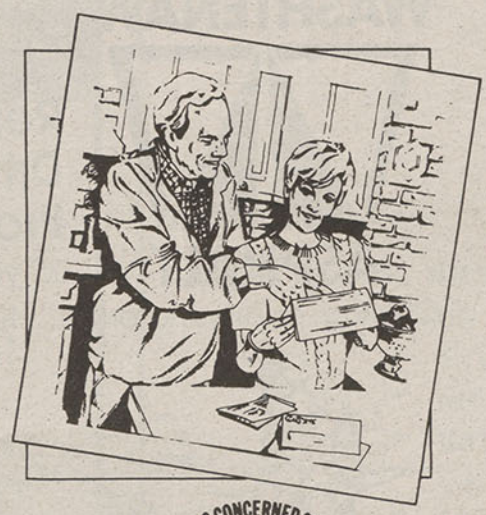

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Guitar wizard Adrian Belew, who's performed with Frank Zappa, Laurie Anderson, and the Talking Heads, brings his quirky genius to The Ark, Thurs., July 20. He visits Schoolkids' Records that afternoon at 4 p.m.

★ **Monthly Meeting: Bread for the World/Interfaith Council for Peace Hunger Task Force.** Discussion of local, domestic, and international hunger issues, along with legislative updates and planning of local events. *7:30 p.m., Memorial Christian Church, 730 Tappan. Free. 487-9058.*

Adrian Belew: Prism Productions. A must for guitar freaks. This avant-rock guitar wizard is best known for his work as a member of King Crimson, with fellow pop experimentalists like Frank Zappa, Laurie Anderson, and the Talking Heads, and most recently, as the leader of The Bears, a classy rock 'n' roll bar band that packed The Blind Pig more than once. His new solo LP, "Mr. Music Head," has been praised for its impeccably tasteful yet quirky and unpredictable blend of funk, pop, and avant-noise elements with Belew's trademark neo-psychedelia. On the album, Belew plays all the instruments and handles all the vocals (except on "Oh Daddy," which is sung by his 11-year-old daughter Audie). Tonight he is backed by a band. At 4 p.m., Belew is at Schoolkids' Records to meet his fans and autograph records. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $12.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and slightly higher at the door. To charge by phone, call 1-423-6666, 763-TKTS.*

Ann Arbor 8mm Film and Video Festival: Eyemediae. See 19 Wednesday. 7:30 p.m.-midnight.

★ **Organ and Church Music Concert Series: U-M School of Music.** Last in a series of organ and church music recitals at various locations. U-M associate director of choirs Jerry Blackstone leads a chorus of U-M music students in a performance of works from the Renaissance to the 20th century. Bach's Cantata 106, Britten's Te Deum in C major, and Copland's Zion's Walls are among the program selections. *8 p.m., Hill Auditorium. Free. 764-6118.*

"Pantomime": Performance Network. Also, July 21-23 & 27-30 and August 3-6. Peter Knox directs acclaimed Trinidadian playwright Derek Walcott's funny, insightful two-man play exploring the many ridiculous angles of the master-servant relationship. An English music hall flop and flaming liberal buys a hotel in Tobago, where he hires a steel-band musician to be his factotum. The two get into a hilarious tangle when the Englishman decides to stage a Robinson Crusoe skit for the hotel guests—with himself as Friday and his factotum as Crusoe. Stars Coleman Freeman and Michael Rathbun. *8 p.m., Performance Network, 408 W. Washington. Tickets $6 by reservation and at the door. 663-0681.*

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater. See 6 Thursday. 8 p.m.

Kirkland Teeple: MainStreet Comedy Showcase. See 19 Wednesday. 8:30 p.m.

FILMS

EYE. "Ann Arbor 8mm Film & Video Festival." See Events listing above. Trueblood Theater, 7:30 p.m. **Jewish Community Center. "Crossing Delancey"** (Joan Micklin Silver, 1988). See Events listing above. FREE. JCC (2935 Birch Hollow Dr.), 1:15 p.m. **MTF. "The Cure in Orange"** (Tim Pope, 1987). Also, July 21. The Cure filmed in concert at L'Orange, France. Mich., 7:30 p.m. **"Rude Boy"** (Jack Hazan, David Mingay, 1980). An angry young rebel goes on the road with English punk rockers The Clash. Mich., 9:30 p.m.

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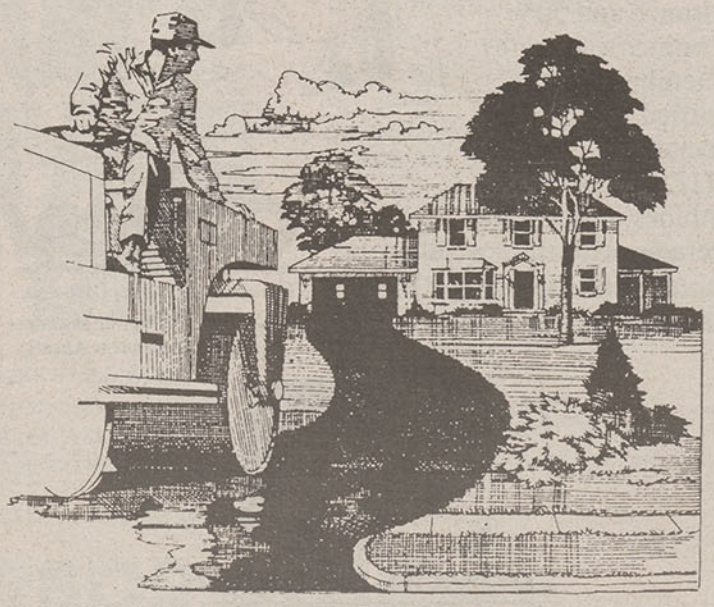

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21 FRIDAY

Men's City Golf Tournament: Ann Arbor Parks Department. Through July 23. Open to all men ages 18 and older. Awards for all finalists in championship flight and for winner and runner-up of each flight. *7 a.m., Leslie Golf Course, 2120 Traver Rd. $50 registration includes green fees and awards. Registration (in-person at Leslie Golf Course) required by July 7. 668-9011.*

Bi-Weekly Meeting: Expressions. See 7 Friday. This week's topics: "What Have Been the Seasons of My Life So Far?" and "How Do I Distinguish My, My Partner's, and Our Problems?" Also, new games. 7:30 p.m.

★**Monthly Meeting: Vintage Ventures.** Speaker and topic to be announced. Vintage Ventures is open to all adventurous persons over age 50 interested in camping, hiking, biking, canoeing, skiing, and more. *7:30 p.m., Burns Park Community Center, 1320 Baldwin. Free. 663-3077.*

Ann Arbor 8mm Film and Video Festival: Eyemediae. See 19 Wednesday. 7:30 p.m.-midnight.

★**Brothers Coffeehouse.** See 7 Friday. 8 p.m.

"Hem: An Interview": The Ark. Also, July 22 & 23. Revival of this humorous, often touching one-man drama about Ernest Hemingway written and performed by Robert Beaupre, a founding member of the old Black Sheep Theater in Manchester. Set in Cuba, Beaupre's drama is staged as an imaginary interview in which Hemingway discusses what he calls his "4 W's": writing, women, war, and water. *8 p.m., The Ark, 637½ S. Main. $8.50. 761-1451.*

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater. See 6 Thursday. 8 p.m.

"Singin' in the Rain": Chelsea Area Players. See 14 Friday. 8 p.m.

"Pantomime": Performance Network. See 20 Thursday. 8 p.m.

Kirkland Teeple: MainStreet Comedy Showcase. See 19 Wednesday. 8:30 & 11 p.m.

Son Seals: Rick's American Cafe. Also, July 22. As a singer, Son Seals is a gruffly commanding blues howler, but most of the attention he gets is for what he does with the electric guitar. The jazz press praises the imagination and economy of his solos, while rock journalists rave about the energy he consistently inspires in his audiences. An intense, fiery performer and a prolific composer of original blues material, Seals is widely regarded as one of the most gifted bluesmen around. *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996-2747.*

Code Red: Heidelberg Restaurant. See 1 Saturday. 8:30 p.m.

Dance Jam: People Dancing Studio. See 7 Friday. 10 p.m.

FILMS

EYE. "Ann Arbor 8mm Film & Video Festival." See Events listing above. Trueblood Theater, 7:30 p.m. **MTF. "Stop Making Sense"** (Jonathan Demme, 1984). Also, July 22. Brilliant rock 'n' roll concert film featuring the Talking Heads and lead singer David Byrne at their best. Mich., 7:30 p.m. **"The Cure in Orange"** (Tim Pope, 1987). The Cure filmed in concert at L'Orange, France. Mich., 9:30 p.m.

22 SATURDAY

★**Michigan ASCOT League.** ASCOT, an acronym for the Association of Senior Citizen Open Travel, is a men's softball league for seniors. The local team, the Ann Arbor Turkeys, plays in a 6-team division for men ages 55 & older. Today the Turkeys host a series of games with a team from Grand Rapids and four of the five other teams in its division, Oak Park, Berkeley, Southfield, and Canton. Each team plays two games. The Turkeys play Berkeley at 10:30 a.m. and Grand Rapids at 1:30 p.m. The Turkeys are still looking for more players; for information, call Don Botsford at 662-9200 or show up at their regular Sunday practice, 7 p.m., Allmendinger Park. *10:30 a.m., noon, & 1:30 p.m., Veterans Park softball diamonds #2 & #3. Free. 662-9200.*

★**"The Olympic Juicer": Kitchen Port.** Kitchen Port's Julie Lewis demonstrates the use of the Olympic juicer and its new citrus attachment. *11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.*

★**Youth Enrichment Series: Briarwood Mall.** See 8 Saturday. Today: **"Storytelling through Plays,"**

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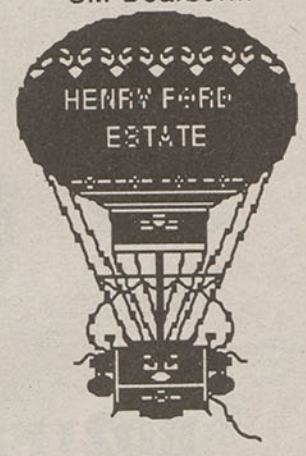

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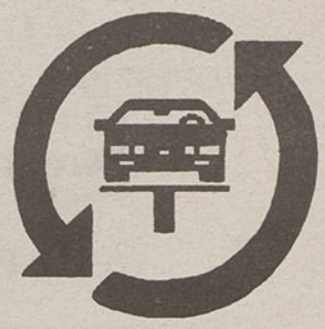

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Jackson Community College

with Hilary Cohen and Sandy Ryder of Ann Arbor's popular Wild Swan Theater. 11 a.m.

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. See 1 Saturday. 10:30 & 11:30 a.m. ("Star Talk"); 2, 3, & 4 p.m. ("The Mars Show").

★ **Civil War Encampment: Ann Arbor Parks Department.** Also, July 23. Cobblestone Farm is converted into a "behind the scenes" military encampment by the 17th Michigan Regiment, a Detroit-based nonprofit educational organization dedicated to presenting the heritage of the Civil War and to educating its members and the public through a "living history" approach. The participants act and talk their roles. Includes marching and other military drills, firing of blank rounds, and recreations of cooking, clothes-making, and other day-to-day activities of camp life. *Noon–4 p.m., Cobblestone Farm, 2781 Packard Rd. at Buhr Park. Free. 994–2928.*

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** See 3 Monday. 5 p.m.

★ **"Music for a Summer Evening V."** Fifth annual concert of new works by several Ann Arbor composers. *Time and location to be announced. Free. 996–5508.*

★ **Windham Hill Piano Concert: Briarwood Mall.** New Age pianist **Philip Aaberg,** who has recorded with the Windham Hill label, performs his own music. *7 p.m., Briarwood Mall. Free. 769–9610.*

Ann Arbor 8mm Film and Video Festival: Eyemediae. See 19 Wednesday. 7:30 p.m.–midnight.

Domestic animals of many breeds are shown at the 1989 Washtenaw County 4-H Youth Show, July 24–28 at the Farm Council Grounds.

Bess Bonnier: Kerrytown Concert House. As most southeastern Michiganders know, the Detroit area has a wealth of outstanding jazz pianists, and Bonnier's melodic, swinging playing is one of the pure delights of living here. A contemporary of Barry Harris, Tommy Flanagan, Thad Jones, and Sir Roland Hanna, Bonnier started playing in the 50s when she recorded the now out-of-print collector's item "Theme for the Tall One" for Argo Records. In the 60s she was house pianist for the Jack Brokenshaw quartet and in the 70s she was artist-in-residence at Detroit's Cass Technical High School. Bonnier has performed with NPR's Marian McPartland, at the Montreux-Detroit Jazz Festivals, and at the 1982 Kool Jazz Festival. Her most recent album is "Bess Bonnier and Other Jazz Birds" on the Noteworlds Record label. Reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 (assigned seating, $12). Reservations suggested. 769–2999.*

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater. See 6 Thursday. 8 p.m.

"Singin' in the Rain": Chelsea Area Players. See 14 Friday. 8 p.m.

"Pantomime": Performance Network. See 20 Thursday. 8 p.m.

"Hem: An Interview": The Ark. See 21 Friday. 8 p.m.

Kirkland Teeple: MainStreet Comedy Showcase. See 19 Wednesday. 8:30 & 11 p.m.

Code Red: Heidelberg Restaurant. See 1 Saturday. 8:30 p.m.

Son Seals: Rick's American Cafe. See 21 Friday. 9:30 p.m.

FILMS

CG. "Tommy" (Ken Russell, 1975). Film version of The Who's rock opera about a pinball wizard. Eric Clapton, Elton John, Ann-Margret. **EYE. "Ann Arbor 8mm Film & Video Festival."** See Events listing above. Trueblood Theater, 7:30 p.m. **MTF. "Sign O' the Times"** (Prince, 1981). Concert film featuring funk-rock genius Prince in Rotterdam and Minnesota, with Sheila E. and Sheena Easton. Mich., 7:30 p.m. **"Stop Making Sense"** (Jonathan Demme, 1984). Brilliant rock 'n' roll concert film featuring the Talking Heads and lead singer David Byrne at their best. Mich., 9:30 p.m.

23 SUNDAY

★ **"Humble Umbels": Washtenaw County Parks and Recreation Commission Nature Walk.** WCPARC Naturalist Matt Heumann is your entertaining guide on this walk to identify various *Umbelliferae*, the carrot/parsley family of plants whose members range from the wholesome to the deadly. *10 a.m., Park Lyndon northeast parking lot, N. Territorial Rd. (1 mile east of M-52), Lyndon Twp. Free. 971–6337.*

★ **Potluck Brunch: Jewish Community Center Singles.** Bring a dish to pass. All singles ages 40 and older are invited. *10:30 a.m., Gallup Park shelter. Free. 971–0990.*

★ **Civil War Encampment: Ann Arbor Parks Department.** See 22 Saturday. Noon–4 p.m.

"The Mars Show": U-M Exhibit Museum Planetarium. See 1 Saturday. 2, 3, & 4 p.m.

"Hem: An Interview": The Ark. See 21 Friday. 1 p.m.

"Sing-in and Performance Workshop": Ann Arbor Academy of Early Music. All singers are invited to join an informal rehearsal of two short choral works, including a piece from the repertoire of 17th-century South American sacred music. Participants are invited to perform solo and ensemble selections for each other in a workshop that follows. A low-pitch harpsichord is available for use. *4–6 p.m., U-M School of Music Bldg., room 2043, Baits Dr. (off Broadway), North Campus. Free. For information or to obtain scores for the choral pieces, call Norma Gentile at 663–7962.*

★ **Ann Arbor Summer Symphony.** See 2 Sunday. *4 p.m., Briarwood Mall. Free. 668–7703.*

★ **Dog Training and Care Clinic: Humane Society of Huron Valley.** Includes discussion of breeding characteristics, feeding tips, housebreaking advice, grooming pointers, health care, and obedience training. Dogs and equipment are on hand for demonstrations. Followed by a question-and-answer period. *4–6 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). Free. 662–5545.*

★ **Israeli Dancing: Jewish Community Center.** See 2 Sunday. 4:30–6 p.m. (elementary schoolchildren), 8:30–10 p.m. (adults).

★ **Bi-Weekly Meeting: Huron Valley Greens.** See 10 Monday. 6:30 p.m.

"Pantomime": Performance Network. See 20 Thursday. 6:30 p.m.

"Hoping, Dreaming, and Becoming": Ann Arbor Recreation Department Strolling Players. This local troupe of actors in grades 7–12 performs an original play written by their director. *7 p.m., Cultural Arts Bldg., 1220 S. Forest. Free. 994–2326.*

Ann Arbor 8mm Film & Video Festival: Eyemediae. See 19 Wednesday. Winners' Night. *7:30 p.m., Michigan Theater.*

FILMS

EYE. "Ann Arbor 8mm Film & Video Festival." See Events listing above. Mich., 7:30 p.m.

24 MONDAY

★ **1989 Washtenaw County 4-H Youth Show.** Also, July 25–28. Livestock judging, horse riding, dog shows, and a rooster-crowing contest are among the attractions at this county-wide show for 4-H members ages 7 through teens. Also, educational exhibits of creative and domestic arts, crafts, hobbies, and agriculture and science projects. Created to foster youth leadership, the 4-H Club is currently celebrating its 75th birthday. *8 a.m.–10 p.m., Farm Council Grounds, 5505 Saline-Ann Arbor Rd. Free. 971–0079.*

★ **"Painting: Place, Face, and Fantasy": U-M School of Art Brown Bag Lecture Series.** Lecture by Don Shields, a Detroit painter who also makes animated computer graphic videos. *12:15–1:30 p.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd., North Campus. Free. 764–0397.*

★ **Summer Carillon Recital Series: U-M School of Music.** See 3 Monday. Tonight: Acting U-M carillonneur Richard Giszczak, also a member of the U-M chemistry department, performs his own arrangements of a Schubert impromptu and various show tunes. 7 p.m.

★ **Evening Voyages: Ann Arbor Public Library.** See 10 Monday. Tonight: local mime **Michael Lee.** 7:30–8:15 p.m.

FILMS

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FILMS

MTF. "Red Sorghum" (Zhang Yimou, 1987). Through July 29. Epic tale set in 1930s and 1940s China about an intrepid young woman. See Flicks. Mandarin, subtitles. Mich, 7 p.m. **MTF. "A Fish Called Wanda"** (Charles Crichton, 1988). Every Monday. John Cleese, Jamie Lee Curtis, Kevin Kline, and Michael Palin. Mich., 9:15 p.m. *Note.* Through August 19, every MTF feature is preceded by a 20-minute episode from the 1930s serial **"Jesse James Rides Again."**

Waiflike comedian Emo Philips shares his eccentric view of the world at MainStreet Comedy Showcase, July 25 & 26.

25 TUESDAY

★ **1989 Washtenaw County 4-H Show.** See 24 Monday. 8 a.m.–10 p.m.

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *9:30–10 a.m. & 2–2:30 p.m., Ann Arbor Public Library West Branch (Westgate Shopping Center); and 4–4:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994–1674, 996–3180.*

★ **"Sacred Art in the Balkans": U-M School of Art Brown Bag Lecture Series.** Lecture by U-M art school lecturer Mike Kapetan, a sculptor whose wood carvings are found in several Michigan churches. *12:15–1:30 p.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd., North Campus. Free. 764–0397.*

★ **Zeemo the Magnificent: U-M Hospitals Gifts of Art.** Paul Kyprie of The Jugglers of Ann Arbor performs a comedy juggling act. *2 p.m., University Hospital Courtyard (behind the main hospital). Free. 936–ARTS.*

★ **Open Forum on China: U-M Center for Chinese Studies.** See 11 Tuesday. 3:30–5 p.m.

★ **Ann Arbor Housing Coalition Meeting.** See July 12. 4 p.m.

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 4 Tuesday. 5:30 p.m.–dark.

★ **Speed Workout: Ann Arbor Track Club.** See 4 Tuesday. 6:30 p.m.

★ **"Parenting and Spiritual Practice": Zen Buddhist Temple 3rd Annual Summer Lecture Series.** See 11 Tuesday. Tonight: Talks by Zen Buddhist Temple members Susan Hansen, David Coupland, Emily Murphy, and Mark Leventer. 7:30 p.m.

The Indigo Girls: Prism Productions. Sweet vocal harmonies by this fast-rising duo from Athens, Georgia, whose music is a friendly, affecting blend of folk simplicity, country grit, and pop charm. A huge hit with R.E.M. audiences as opening act on their fellow Athenites' last tour. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $12.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and slightly higher at the door. To charge by phone, call 1–423–6666, 763–TKTS.*

Emo Phillips: MainStreet Comedy Showcase. Also, July 26. An audaciously eccentric, freakishly cerebral, gawky waif with a lilting asthmatic whine and scarecrow clothes, Phillips seems an unlikely candidate for comedy superstardom. However, there is a fast-growing consensus among comedy fans and critics alike that he's one of the funniest persons on earth. At once an innocent idiot victim of mythical proportions and a sly trickster incessantly fracturing conventional reality with lightning-quick verbal wizardry, Phillips has created a persona of unusual complexity and resonance. Critics, baffled as well as charmed, have called him a "befuddled visitor from another planet" and

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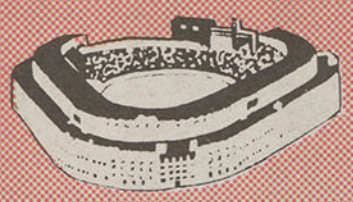

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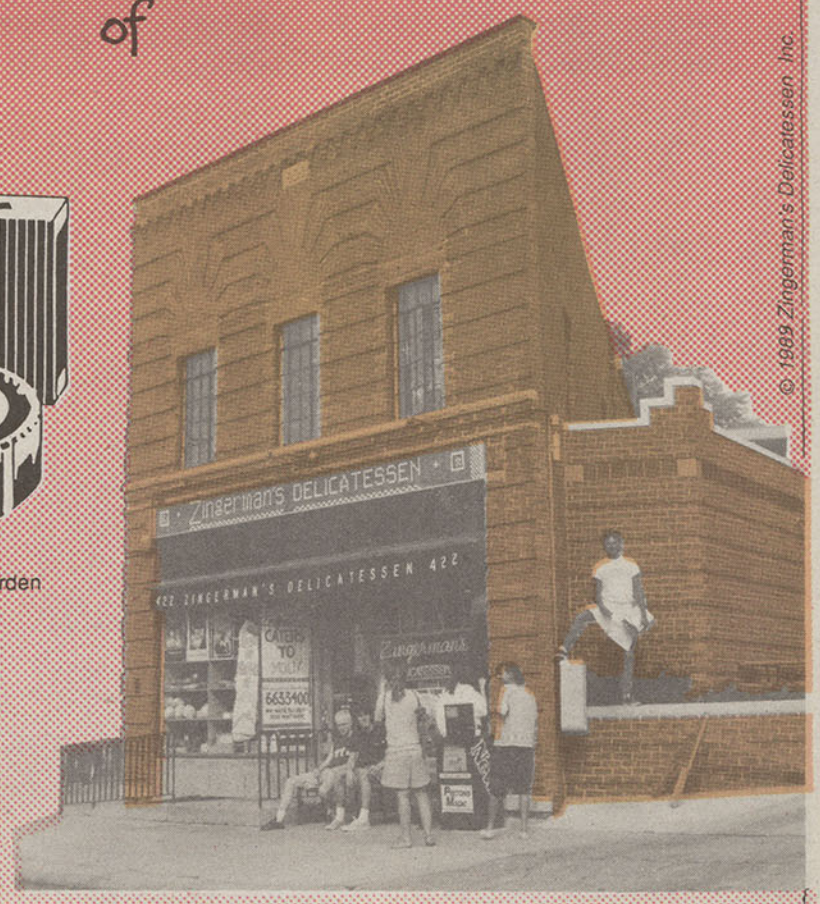

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Chelsea Sleep Disorders Program
Chelsea Community Hospital
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Chelsea, Michigan 48118-1399

"Kafka's sly, irreverent hunger artist made emaciated flesh." Phillips sees his art in simpler terms. "Writing comedy is like having a chest cold. Some days you'll be trying with everything to get it up and it doesn't work, and then one night you'll be at a party talking to a girl and suddenly the whole bucket will come up." A MainStreet treat for Ann Arborites who survived the Art Fair. Preceded by two opening acts. Alcohol is served. *8 & 9:45 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $13.50 (students, $6.75 for late show only) cover charge. 996-9080.*

Ann Arbor Singles Ballroom Dancers. See 4 Tuesday. 8:30–11:30 p.m.

FILMS

MTF. "Red Sorghum" (Zhang Yimou, 1987). Through July 29. Epic tale set in 1930s and 1940s China about an intrepid young woman. See Flicks. Mandarin, subtitles. Mich., 7 p.m. **"The Last Emperor"** (Bernardo Bertolucci, 1987). Also, July 26. Epic tale about the life of Pu Li, the last emperor of China, who was deposed during the Communist Revolution. Mich., 9:15 p.m.

26 WEDNESDAY

★ **"Housing in the Downtown": Lively Downtown Task Force (Ann Arbor Area 2000).** See 12 Wednesday. 8 a.m.

★ **1989 Washtenaw County 4-H Youth Show.** See 24 Monday. 8 a.m.–10 p.m.

★ **"California-Style Main Course Salads": Kitchen Port.** David Daggert of Washington Street Station restaurant shows how to make his salads. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *4–4:30 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt); and 7–7:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994-2353, 996-3180.*

"Business After Hours": Ann Arbor Area Chamber of Commerce. Monthly get-together for networking, idea exchange, contacting potential new clients, and socializing. Cash bar. *5–7:30 p.m., Ramada Inn, 3025 Boardwalk (off Eisenhower at S. State). $6 (includes hors d'oeuvres and two glasses of wine or beer). Open to Chamber members and guests. For an invitation, call 665-4433.*

"Wright: The Reality and Myth of Frank Lloyd Wright": Domino's Farms National Center for Frank Lloyd Wright/U-M College of Architecture and Urban Planning. Through July 30. This year's symposium features leading Wright scholars from around the country currently engaged in a thorough reassessment of the great American architect's legacy. In addition to two days (July 27–29) of lectures and discussions of various aspects of Wright's achievement, the symposium includes an old-fashioned hoedown at Domino's Farms tonight, a cocktail party at Kerrytown Concert House tomorrow, a banquet Friday, a trip to the Tigers game Saturday, and tours of significant Wright buildings in the state on Sunday. *6–10 p.m., registration and opening night festivities, Domino's Farms, 30 Frank Lloyd Wright Drive (off Earhart Rd. north of Plymouth Rd.). $130 (students, $15) for the entire symposium, $50 per day. For advance registration, call 995-4258.*

★ **"Children's Evening": Ann Arbor Civic Band.** See 5 Wednesday. Tonight: Guest conductor Clifford Lillya conducts a grand march, "Teddy Bears on Parade," for all children and their teddy bears. Free balloons. The concert selections also include "Puff the Magic Dragon" and other children's favorites. The concert is preceded at 7 p.m. by a performance of **"Hoping, Dreaming, and Becoming"** by the Ann Arbor Recreation Department Strolling Players (see 23 Sunday listing). *8 p.m., West Park Band Shell.*

Emo Phillips: MainStreet Comedy Showcase. See 25 Tuesday. 8 & 9:45 p.m.

FILMS

MTF. "Red Sorghum" (Zhang Yimou, 1987). Through July 29. Epic tale set in 1930s and 1940s China about an intrepid young woman. See Flicks. Mandarin, subtitles. Mich., 7 p.m. **"The Last Emperor"** (Bernardo Bertolucci, 1987). Epic tale about the life of Pu Li, the last emperor of China, who was deposed during the Communist Revolution. Mich., 9:15 p.m.

27 THURSDAY

★ **1989 Washtenaw County 4-H Youth Show.** See 24 Monday. 8 a.m.–10 p.m.

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 5 Wednesday. *9:30–10 a.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994-2353.*

★ **Maxton Bay: Ann Arbor Recreation Department Mid-Day Mid-Town Music Series.** The Ypsilanti-based acoustic trio of Mark Palms, Carol Wells Palms, and Sheila Warner performs contemporary blues, bluegrass, and folk music. *Noon–1 p.m., Liberty Plaza, E. Liberty at Division. Free. 994-2326.*

★ **Thursday Lunch Bunch: Jewish Community Center.** See 4 Thursday. Today: Blanche Cohen and local artist John Moga show slides and discuss the work of Blanche Cohen's late husband, Samuel Simcha Cohen. Includes watercolors, oils, pastels, and sculpture in various media. 1:15 p.m.

★ **"Midday Tales for Preschoolers": Ann Arbor Public Library.** See 13 Thursday. Today's storyteller is local mime **Michael Lee.** *4–4:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994-3180.*

★ **Sweet Adelines/The Valley Band: Manchester Recreation Task Force Gazebo Concert.** Barbershop harmonies by the Sweet Adelines chorus from Irish Hills, and light contemporary electric jazz and rock by the Manchester-based Valley Band. *7 p.m., gazebo on W. Main St. (2 blocks west of downtown), Manchester. Free. 428-7722.*

★ **All-Comers' Meet: Ann Arbor Track Club.** See 6 Thursday. 7–8:30 p.m.

"Pantomime": Performance Network. See 20 Thursday. 8 p.m.

MainStreet Comedy Showcase. Headliner to be announced. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996-9080.*

FILMS

MTF. "Dangerous Liaisons" (Stephen Frears, 1989). Also, July 28. Glenn Close, John Malkovich, Michelle Pfeiffer. Mich., 7 p.m. **"Red Sorghum"** (Zhang Yimou, 1987). Through July 29. Epic tale set in 1930s and 1940s China about an intrepid young woman. See Flicks. Mandarin, subtitles. Mich., 9:30 p.m.

28 FRIDAY

★ **1989 Washtenaw County 4-H Youth Show.** See 24 Monday. 8 a.m.–10 p.m.

★ **Monthly Meeting: University Lowbrow Astronomers.** Speaker and topic to be announced. All invited. *7:30 p.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 434-5668.*

★ **Susan Mumm: Crazy Wisdom Bookstore Lecture Series.** Integrative Therapy Center therapist Susan Mumm discusses her holistic approach to mental health. Refreshments. *7:30 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. Free. 665-2757.*

13th Annual Drum Corps International North Championships: Ypsilanti Area Chamber of Commerce. Nearly a thousand young musicians in nine drum and bugle corps from around the U.S. and Canada compete in this popular annual event. The varied programs range from classical to jazz and Broadway favorites. Competitors include the Madison (Wisconsin) Scouts, the 1988 world champions, and the Santa Clara (California) Vanguard, the second-place finishers in the 1988 world championship. Also, the Phantom Regiment (Rockford, Illinois), the Sky Riders (Hutchinson, Kansas), the Quad City Knights (Bettendorf, Iowa), the Freelancers (Sacramento, California), Northern Aurora (Saginaw, Michigan), Expressions (Hammond, Louisiana), and the Bandettes All-Girl Drum & Bugle Corps (Sault Sainte Marie, Ontario). *7:30 p.m., Rynearson Stadium, EMU campus, Ypsilanti. Tickets $10 in advance from Crown House of Gifts in Ann Arbor; Haab's Restaurant and the Ypsilanti Press in Ypsilanti; all Trustcorp branches; and at the gate, 482-4920.*

★ **International Folk Dancing: U-M Folk Dance Club.** See 14 Friday. 8–11 p.m.

Spinning Stars Square Dance Club. See 14 Friday. 8–10:30 p.m.

"Pantomime": Performance Network. See 20 Thursday. 8 p.m.

Steve Seagren: MainStreet Comedy Showcase. Also, July 29. Local debut of this young observational comic from Chicago. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty.*

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1500 E. Medical Center Drive
Ann Arbor, Michigan 48109
(313) 936-6274

University of Michigan
Medical Center

$10 (students, $5 for late show only) cover charge. 996–9080.

Code Red: Heidelberg Restaurant. See 1 Saturday. 8:30 p.m.

FILMS

CG. "Picnic" (Joshua Logan, 1955). Based on the play by William Inge about a drifter whose passage through a small town changes the lives of its residents. William Holden, Rosalind Russell, Kim Novak, Arthur O'Connell. MLB 4; 7:30 p.m. **"Roman Holiday"** (William Wyler, 1953). An American reporter falls in love with a beautiful princess traveling incognito in search of real life. Audrey Hepburn, Gregory Peck. MLB 4; 9:35 p.m. **MTF. "Dangerous Liaisons"** (Stephen Frears, 1989). Glenn Close, John Malkovich, Michelle Pfeiffer. Mich., 7:30 p.m. **"Red Sorghum"** (Zhang Yimou, 1987). Through July 29. Epic tale set in 1930s and 1940s China about an intrepid young woman. See Flicks. Mandarin, subtitles. Mich., 9:50 p.m.

The days and knights of Europe's Middle Ages are revived for the 20th Annual Medieval Festival. You'll find armor-clad warriors, princes and paupers; see outdoor theater; and hear period music, among other anachronistic attractions. It's at West Park, Sat., July 29; at the U-M Arboretum, Sun., July 30; and at the U-M music school grounds, Sat. & Sun., Aug. 5 & 6.

29 SATURDAY

Wayne County Air Show: Willow Run Airport. Also, July 30. The main show, which begins at 1 p.m. each day, features the U.S. Navy Blue Angels jet aerobatic team, flying demonstrations by Navy and Air Force jet fighters, the Holiday Inn Aerobatic Team, wing walker Lori Ross, and an airplane that lands upside down. Also, a variety of displays and demonstrations all day, including helicopter demonstrations, historic World War II aircraft, radio-controlled model aircraft flights, and general aviation and commercial aircraft exhibits. Food for sale. *9 a.m.–6 p.m., Willow Run Airport, Belleville Rd. at I-94 exit 190, Ypsilanti. Tickets $7 (children under 12, $5) in advance at all Ticketmaster outlets; $10 (children under 12, $8) at the gate. Parking is $2 per vehicle. 482–8888.*

★ **"Market Basket: Zucchini": Kitchen Port.** Ann Arbor News recipe-tester Marge Biancke offers ideas on uses for this vegetable, all too abundant in summer. *10–11 a.m., Kitchen Port (Kerrytown). Free. 665–9188.*

★ **"Beach Party Weekend": Washtenaw Wind Surfing.** See 8 Saturday. 10 a.m.–6 p.m.

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. See 1 Saturday. 10:30 & 11:30 a.m. ("Star Talk"); 2, 3, & 4 p.m. ("The Mars Show").

★ **Youth Enrichment Series: Briarwood Mall.** See 8 Saturday. Today, **"Storytelling through String Art,"** with local storyteller Barbara Schutz. 11 a.m.

★ **20th Annual Ann Arbor Medieval Festival.** Also, July 30 (U-M Arboretum) and August 5 & 6 (U-M music school grounds). Ann Arbor's annual summertime trip back into the age of knighthood and plagues celebrates its 20th anniversary with a revival of several of the Medieval Festival's best theatrical productions. They include **"Noah,"** the Wakefield Cycle comedy that has more in common with Bill Cosby's famous Noah routine than you'd expect; an improvisational version of the classic morality play **"Everyman,"** performed with masks, in the style of commedia dell'arte; three one-act farces performed by the U-M Residential College-based **Harlotry Players**, including Brecht Company co-director Martin Walsh's adaptation of Hans Sachs's **"Fool's Surgery"; "Hoopert the Profane,"** an original 1979 comedy based on several stories in Boccaccio's *Decameron*; and **"Cain, My Brother,"** a puppet play written and directed by Medieval Festival co-founder Jim

Moran. It is performed by 20 young actors and three 15-foot puppets created by Kathryn Millar. Also, a short play by the (make-believe) **Chelmnicks,** "a poor family of honest traveling players." Other attractions include medieval music on period instruments by **The Medieval Music Ensemble,** medieval combat and tournament jousting by members of the **Society for Creative Anachronism,** fencing demonstrations by the **Ann Arbor Fencing Club,** Morris dancing by **Ann Arbor Morris and Sword,** and music and storytelling by **A Reasonable Facsimile,** the Detroit-area husband-and-wife duo of Anne and Rob Burns. Also, wandering minstrels and musicians with period instruments and many other costumed participants—from mimes, beggars, and wenches to courtly ladies, jugglers, buffoons, smiths, fools, and medieval monks with disapproving eyes—create the atmosphere of a medieval town fair. *1–5 p.m., West Park, Chapin St. off W. Huron. Free. 663–5333.*

★ **10-Year Birthday Party: School of Metaphysics.** All invited to celebrate the School of Metaphysics' 10th anniversary. Barbecue, games, sing-alongs, and other fun. *1 p.m. 719 W. Michigan Ave., Ypsilanti. Free. 482–9600.*

German Park Picnic. Old-fashioned German dinner served a la carte (approximately $5–$7) with wine, beer, pop, and coffee on sale. Dancing to music by a German band to be announced. All invited. *4–11 p.m. (no admittance after 10 p.m.), German Park, Pontiac Trail (7 miles north of Ann Arbor; look for the banners and signs marking the entrance). $4 (under 12, free). No one under 18 admitted without parent or legal guardian. 769–0048 (weekends).*

★ **Observers' Night: University Lowbrow Astronomers.** A chance to join local astronomy buffs for a look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Bring your own telescope, if you have one. Program cancelled if overcast at sunset. *8 p.m.–1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 434–5668.*

"Pantomime": Performance Network. See 20 Thursday. 8 p.m.

Steve Seagren: MainStreet Comedy Showcase. See 28 Friday. 8:30 & 11 p.m.

Code Red: Heidelberg Restaurant. See 1 Saturday. 8:30 p.m.

FILMS

CG. **"Taxi Driver"** (Martin Scorsese, 1976). Robert De Niro, Cybill Shepherd, Jodie Foster. See Flicks. MLB 4; 7:30 & 9:30 p.m. **MTF. "Red Sorghum"** (Zhang Yimou, 1987). Epic tale set in 1930s and 1940s China about an intrepid young woman. See Flicks. Mandarin, subtitles. Mich., 5:15. **"Rain Man"** (Barry Levinson, 1989). Dustin Hoffman, Tom Cruise. Mich., 7:15 p.m. **"A Room With a View"** (James Ivory, 1985). Also, July 30. Superb adaptation of E. M. Forster's novel about a young Englishwoman who finds romance in Italy. Mich., 9:45 p.m.

30 SUNDAY

Ann Arbor Summer Criterium: Ann Arbor Velo Club/Ann Arbor Parks Department. Last year's race drew 500 bicycle racers from Michigan and surrounding states. There are six U.S. Cycling Federation races for riders of different ages, genders, and levels of experience. Also, five "citizens' races," one for women and four for men in different age divisions. The field is limited to 100 riders in each race, so early registration is encouraged. Both USCF races and citizens' races are held on a 1-km course along Main, Washington, Liberty, Ashley, and William. Over $9,000 in cash prizes are awarded to USCF race winners; citizens' race winners receive trophies. *6:45 a.m. (registration), 8 a.m. (junior USCF races), 11 a.m. (citizens' races), 1 p.m. (USCF races), Main Street at Liberty. Entry fees vary from $10 to $25. Entry forms available at local bike shops. 761–1603.*

★ **Portage Lake Swim and Picnic: Ann Arbor Bicycle Touring Society.** Leisurely, fast, and very fast rides through the Waterloo Recreation Area to test your qualifications as an A (very fast), B (fast), or C (leisurely) rider. Followed by a swim and picnic at Portage Lake. *9 a.m. (A & B rides), Wheeler Park, N. Fourth Ave. at Depot; 10 a.m. (C ride), the gazebo in Dexter. Free. 663–4726 (A & B rides); 665–5758 (C ride).*

"Beach Party Weekend": Washtenaw Wind Surfing. See 8 Saturday. 10 a.m.–6 p.m.

★ **20th Annual Ann Arbor Medieval Festival.** See 29 Saturday. *1–5 p.m., U-M Nichols Arboretum.*

Wayne County Air Show: Willow Run Airport. See 29 Saturday. 9 a.m.–6 p.m.

"The Mars Show": U-M Exhibit Museum Planetarium. See 1 Saturday. 2, 3, & 4 p.m.

"Foreign Silent Film Festival, II": Ann Arbor Silent Film Society. See 9 Sunday. Today's feature: **"Earth"** (Alexander Dovzhenko, 1930), a lyrical, moving tribute to peasant life in the director's native Ukraine. Also, two Sergei Eisenstein shorts. **"Bezhin Meadow"** (1935), Eisenstein's first sound film, was banned in the Soviet Union for political reasons. The film was completely destroyed except for a collection of clips saved in the editing room. This version consists of a sequence of stills, with a new orchestral score. Also, the revised ending of Eisenstein's **"Ivan the Terrible"** (1946), which Eisenstein re-filmed using Agfa color film stock captured by Russian troops when they entered Berlin in 1945. 3 p.m.

The Acoustic Jazz Network: Performance Network Benefit. An afternoon of live music by this all-star local jazz ensemble featuring Paul Vornhagen on sax and flute, pianist Harvey Reed, guitarist Mark Anderson, bassist Chuck Hall, and drummer Karl Dieterich. Also, a preview scene from the Performance Network's world premiere production in September of **"Trane: Beyond the Blues"** (see 16 Sunday listing). Cash bar. *3–6 p.m., Bird of Paradise. 207 S. Ashley. $10. 663–0681.*

★ **Israeli Dancing: Jewish Community Center.** See 2 Sunday. 4:30–6 p.m. (elementary schoolchildren), 8:30–10 p.m. (adults).

"Pantomime": Performance Network. See 20 Thursday. 6:30 p.m.

★ **Monthly Women's Work Meeting: Falling Water Books & Collectables.** All women invited to share their creative writing, music, movement, sound, dance, or art, in a casual and supportive atmosphere. Nonperformers welcome. *6–7 p.m., Falling Water Books & Collectables, 213 S. Main (new location). Free. 747–9810.*

FILMS

Ann Arbor Silent Film Society: "Foreign Silent Film Festival, II." See Events listing above. Berkshire Hilton, 3 p.m. **MTF. "A Room With a View"** (James Ivory, 1985). Superb adaptation of E. M. Forster's novel about a young Englishwoman who finds romance in Italy. Mich., 6:15 p.m. **"Getting It Right"** (Randall Kleiser, 1989). Through August 5. Upbeat British comedy about a man waiting for the perfect relationship. Mich., 8:45 p.m.

31 MONDAY

City Junior Golf Tournament: Ann Arbor Parks Department. Open to all golfers ages 17 and under, or who have not graduated from high school. Awards. *8 a.m., Huron Hills Golf Course, 3465 E. Huron River Dr. at Huron Pkwy. $25 registration includes green fees and awards. Registration (in-person at Huron Hills Golf Course) required by July 16. 971–9841.*

★ **"Meeting with Ourselves and Other Strangers": U-M School of Art Brown Bag Lecture Series.** Speaker Judy Eliyas is a photographer with an MFA from the Cranbrook Academy and has received two Michigan Council of the Arts Honorarium Awards. *12:15-1:30 p.m., Art & Architecture Auditorium, 2000 Bonisteel Blvd. Free. 764–0397.*

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** See 3 Monday. 6:30 p.m.

The Art of Collaboration: Ann Arbor Art Association. Slide presentation and panel discussion on the purpose, possibilities, advantages, and risks of collaboration in the arts. Panelists include calligrapher Susan Skarsgard, sculptor Norma Penchansky Glasser, and photographer Nat Ehrlich. Refreshments and socializing to follow. *7–9 p.m., Ann Arbor Art Association, 117 W. Liberty. $5 (members, $3). Advance registration recommended. 994–8004.*

★ **Summer Carillon Recital Series: U-M School of Music.** See 3 Monday. Tonight: Centralia (Illinois) Carillon carillonneur Charles Collins, one of only four people in the U.S. to make a living as a full-time carillonneur, performs transcriptions of works by Handel, Bellini, and Delibes, as well as several of his own compositions. 7 p.m.

FILMS

MTF. "Getting It Right" (Randall Kleiser, 1989). Through August 5. Upbeat British comedy about a man waiting for the perfect relationship. Mich., 7 p.m. **"A Fish Called Wanda"** (Charles Crichton, 1988). Every Monday. John Cleese, Jamie Lee Curtis, Kevin Kline, and Michael Palin. Mich., 9:30 p.m.

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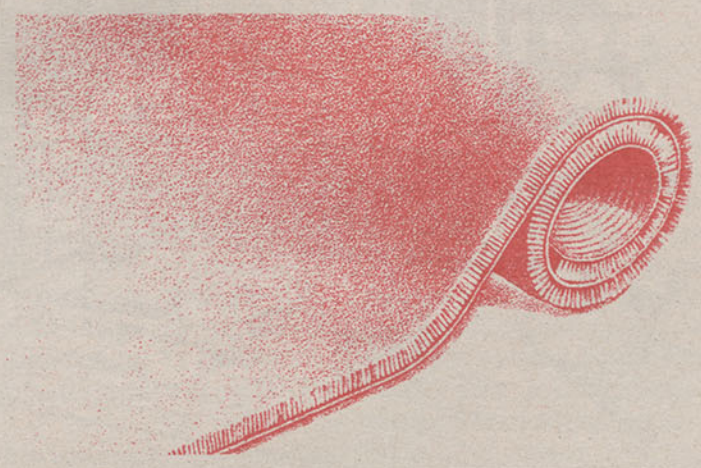

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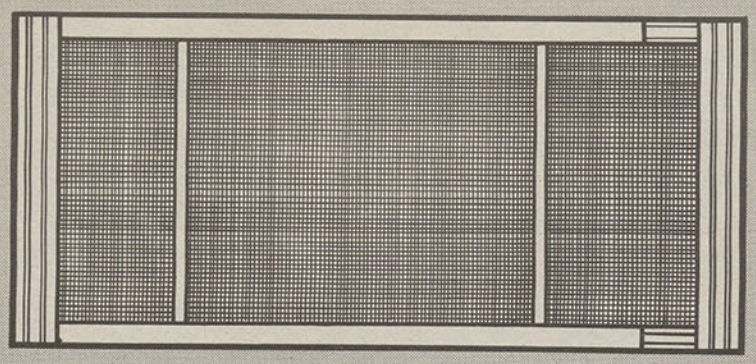

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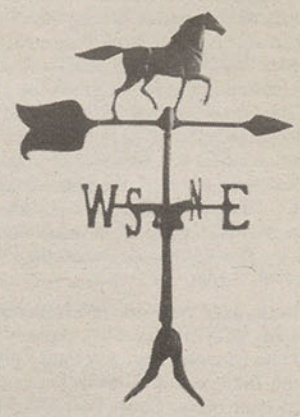

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Boom times on the counter-culture shopping strip

Clunky shoes replace porn on N. Fourth Ave., and even the doughnut shop is wholesome

In early June, Paul and Claire Tinkerhess opened **Fourth Avenue Birkenstock** at 209 North Fourth Avenue. The space used to be the Danish News, and when the shoe store moved in, a delegation from Crazy Wisdom, the New Age bookstore and gallery across the street, paid a neighborly call. They brought a smudge stick made of a bundle of herbs to be lit and then shaken in every corner to purge any negative vibrations that the porn shop might have left behind.

A pleasant and conventional looking young man, Tinkerhess, who might have been called a hippie or a radical in earlier times, might be called a New Ager now. Following generations of cynics who thought the phrase "honest business" was an oxymoron, New Agers have come to terms with the benefits of money. Tinkerhess says a big difference these days is that now he's willing to own a shop as long as he has a very high-quality, ecologically sound product and a "holistic set of priorities." He cites Smith and Hawkens, a company that produces a ravishingly beautiful garden products catalog, and Ben and Jerry's Ice Cream, a popular Vermont-based chain, as socially concerned businesses on a national scale. He recommends *Growing a Business*, by Paul Hawkens, for more information on this sort of missionary merchandising.

Businesses, like movements, are sometimes troubled by splits and schisms. Tinkerhess went to work at Footprints Birkenstocks at 322 East Liberty after moving here from East Lansing four years ago. He is reluctant to explain the parting, but he's confident there's room for both stores. He focuses on Birkenstocks, while the Footprints stock is broader. "There's more walk-in traffic on Liberty," he says, "but there are probably more Birkenstock wearers and potential Birkenstock wearers on this block than anywhere else in the Midwest."

In fact, the block of Fourth between Catherine and Ann is Ann Arbor's counterculture commercial strip. Conscientiously plain and democratic, it's a mix of food co-ops, used and New Age book shops, and art galleries, along with an old-time barbershop and a few unemployed people.

CHRISTINE ROSS-CAVANNA

Claire, Martin, Paul, and Miller Tinkerhess at Fourth Avenue Birkenstock. In one of the sharpest about-faces in Ann Arbor retail history, their holistic shoe store replaces the pornographic Danish News at 209 N. Fourth.

The Tinkerhesses' arrival in place of Terry Whitman, the Danish News's belligerent owner, was welcomed by all. "I got crossed up on that bookstore," says J. D. Hall, the dignified, discreet owner of Hall's Barber Shop at 211 North Fourth and landlord of the storefront next door. Under pressure from the city and the neighborhood, the porn shop left in 1988. Hall, who's owned the building since 1966 and ran the "Friendly Corner" restaurant on the east side of the street even before that, says the block has never been in better shape in the time he's known it. The People's Food Co-op probably qualifies as the block's anchor store. A salesperson there says their business is growing tremendously as information about natural foods is spreading widely. That success may be bringing greater visibility to the street.

"One of the reasons I want to run a business," Paul Tinkerhess says, "is to let at least a little bit of the cash flow run into good causes." His parents were political activists. Both he and Claire dedicate their lives to causes, and both have worked with the Quakers. Paul was one of the people jailed for picketing at Williams International at Grass Lake in the early 1980's. Claire recently left her job with the Quakers to take care of three-year-old Miller and six-month-old Martin. "We have a special little play area in the store for them and all their little friends in the community," Tinkerhess says. The shop is fitted out with theater seats from the defunct Black Sheep Tavern Theater in Manchester. Friend Eric Cooper, of Higher Plane Woodworking in Manchester (his mother, Sandi Cooper, owned Alexandra's restaurant on Main Street in the early 1980's), made the display racks. Shop hours are 10 a.m. to 6 p.m. Monday through Saturday; the Tinkerhesses expect to add later hours at least one evening a week.

Tinkerhess is joining the mainstream by becoming a businessman, and he says Birkenstock shoes are becoming mainstream, too. The shoes look like the front end of a duckbilled platypus and are designed for maximum foot comfort and function. A cork insole gradually conforms to the shape of the wearer's foot. Most of them are sandals, but closed-toe shoes have been introduced in the last few years, and there are some colorful new polyurethane garden shoes, too. Prices run from $28 for the garden shoes to $85 for closed clogs. Tinkerhess also has one line of more expensive closed shoes. They are all plenty clunky, but clunky got popular with punk dressers in England in the last few years, and that spread to Birkenstocks. "I realized how mainstream they'd gotten," Tinkerhess says, "when I saw them in the January and February issues of *Sassy* [a hip teen-age magazine]. Girls in suggestive poses are holding clunky shoes, and it says things like, 'Those earth mother shoes our mothers used to wear to Woodstock are back, and back *big*.' " ►

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Across the street, at 222 North Fourth Avenue, Joseph and Irene Kostakis named their newest business **Joe Joe's Campus Donuts**, using Joseph's nickname. The dark-haired Kostakises are from Crete, and Irene can discuss mythological characters, King Minos for example, as if they were folks living nearby. Talking at a little Formica table in the doughnut shop, she makes the myths seem like village gossip grown large. "Oh sure," she says. "Crete has four provinces. I'm from Herculon. That's where the minotaur was. These things were done four thousand years ago."

Crete united with Greece in 1912. In 1967 (Irene spits out the date bitterly) the military took control of Greece. The Kostakises decided to emigrate to Taylor, where Joe's sister already lived. "America was like a very far dream that happens only to some people," she says. "But Joe knew."

Joe had some bakery experience from a job in Athens. "He had gone to the big city," Irene explains. "My father was a strict man and didn't want me to work." Joe got his first bakery job in the U.S., at an Amy Joy doughnut shop, through the good graces of a network of Greek friends. "We were young. We were strong. We want to learn," says Irene. "Joe had no language, no transportation. He didn't even know how to read the bus schedule. He didn't know how much water, how much flour. Practice makes perfect. Within a week he knew how to mix the dough. In another week he knew how to loaf it and cut it." (Yeast doughs are molded into loaves and allowed to rise before being cut into individual doughnuts.) " 'Look at the miracle I have after I work with the rolling pin,' he would say. They gave him his own shop to be a baker."

Eventually he had a half-share in a doughnut shop. He has been partners in shops in Detroit, Brighton, Inkster, and Ypsilanti. He's still a partner in an Ypsilanti shop at 2649 Washtenaw that recently dropped its Dunkin Donuts franchise and is now called Campus Donuts I. That shop will supply Joe Joe's with baked goods—muffins, croissants, cookies, danish, and brownies.

At least some health foodies were dismayed to hear that a doughnut shop was coming to alternative-style, health-food-conscious Fourth Avenue. But the Kostakises, practiced in adaptation, are putting their emphasis in the new shop on freshly squeezed juices. Joe has become as enthusiastic about the nutritional and healing properties of fresh juices as anyone who has ever set foot on the block. He can hardly help but wonder if perhaps they could have helped with the scoliosis that twisted his back in childhood. He's reading lots of books, some of them rather far out, about what juices can do, and he's collecting juice recipes.

CHRISTINE ROSS-CAVANNA

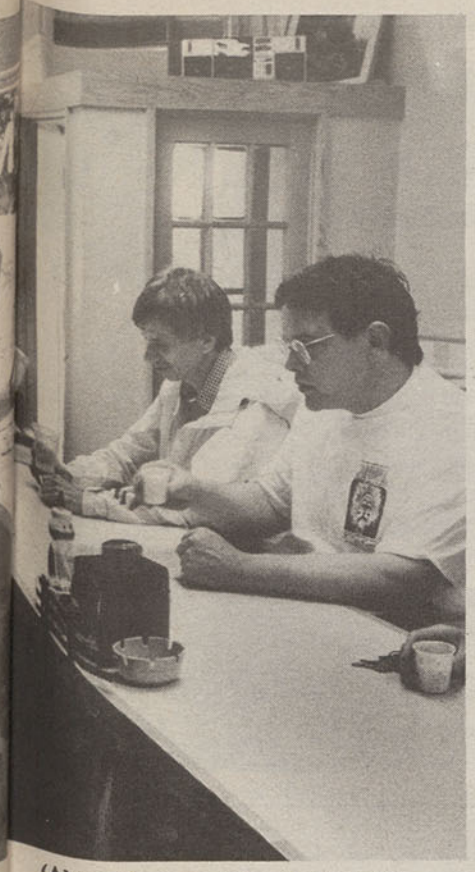
"I saw one in the *Ann Arbor News* for a lemon-banana cooler. We thought we'd try. It's delicious," he says. He'll stock fruits and vegetables, but customers can also bring in their own, singly or in combination, for processing in one of his two fancy machines. "They're going to be done in front of you," he promises. "They'll never be done ahead of time." Juice, any type, costs $1.75 for 12 ounces, $2.25 for 16 ounces, and $3 for 24 ounces. He'll sell it by the half-gallon for takeout. The shop also sells frozen yogurt. One afternoon we saw one of Joe's friends coax him into making a yogurt and juice shake.

Joe Joe's Campus Donuts hours are 7 a.m. to 10 p.m. Monday through Saturday, and 8 a.m. to 2 p.m. Sunday.

DeWight Plotner's block play

Campus Bike's owner is expanding to preempt the competition

"I'm trying to lay the foundation for another fifty years," DeWight Plotner says. He has just opened **Washtenaw Cycle and Fitness** at 3400 Washtenaw, near Pittsfield Boulevard, in a building that used to house the Washtenaw Lounge. Plotner's father, Farrell Plotner, and his uncle, Ben French, opened Campus Bike and Toy, on William near Maynard, in 1933. DeWight has worked in



(Above) Irene and Joseph Kostakis adjusted the menu at their second doughnut shop: they're stressing fresh juices to appeal to their health-conscious Fourth Avenue neighbors. (Below) Vicki and DeWight Plotner of Campus Bike are expanding, too: their Washtenaw Cycle and Fitness replaces the former Washtenaw Lanes.

that store since he was fourteen.

At thirty-two, he has the same smiley blue eyes old customers remember, but his shyly lopsided grin is emphasized now by a slim line of mustache. "I came in at a young age and stuck with it," he says. "For a while I was interested in being a pilot." His mother, Alice, worked there too, and although she and Farrell claim to have retired they can still be found working occasionally. "He's a good kid," she says huskily of DeWight. This is high praise from Alice, whom customers know to be a kind yet blunt woman. "It's going to be tough to have two stores. Vicki is going to help, too." Vicki is DeWight's wife and mother of Chelsie, age four, and Travis, age two.

Plotner is opening the second store partly to serve the group of customers who don't like the parking situation on William, and partly as a block play against outside competitors. For a time in the late 1970's Ann Arbor probably had too many bike stores. "Lots of young people opened shops who didn't realize how hard it is, how long the hours are, and how little profit there is," he says. The result was a series of closings that Plotner thinks leaves the city with *too few* bike shops. He knew that Detroit dealers were ogling the possibilities here and preferred to fill the breach himself.

The new store continues the parent store's bike lines (including Schwinn, Raleigh, and Trek) and adds a few more, plus exercise equipment, but does not carry toys. Serious bikers, Plotner figures, don't particularly like to see bikes mixed with toys. ►

CHRISTINE ROSS-CAVANNA

Ann Arbor
Thrift Shop

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CHRISTINE ROSS-CAVANNA

Kuang Hua owners Esther and Kwei-Kay Moy with customers Wuhua Yang and Xiaowei Tang. The Moys moved to the U.S. to avoid Hong Kong's impending takeover by the Chinese government.

Why a Hong Kong journalist became a North Campus grocer

And other northside changes

Kwei-Kay and Esther Moy have opened **Kuang Hua**, a new oriental food and gift store at North Campus Plaza. Kwei-Kay, who was minding the store when we stopped by in early June, was surprised that he was about to be the subject of an interview. Recent immigrant entrepreneurs are usually wary of anyone holding a pencil and paper: it's precisely the innocent looking equipment that often reveals another set of regulations, fees, charges, and other unexpected obstacles to the already complicated enough business of opening a store. But Moy seemed even more hesitant than most.

As it turns out, Moy, a sturdy, balding, bright-eyed man, was both amused and nostalgic to find himself at the talking end of a journalistic exchange. "This is the first time *I've* been interviewed," he explained after an initial pause. "I was a journalist in Hong Kong." He had risen from reporter to an important desk position at *Sing Tao*, which he says is the leading Hong Kong paper. He was a rewrite man and also wrote late-breaking news stories, writing as many as a thousand words in ten minutes while simultaneously receiving the information, by phone, from a reporter in the field.

Engrossed with the massive tasks of moving a family, adopting a new language, and opening a new business, he'd put his newspaper days out of mind. We asked why he turned from a confident, verbal, exciting life as a newsman to a cautious, if enthusiastic, career as a grocery man. "You know Hong Kong?" Moy bats back the question. "1997," he says, answering himself. That's the year when the island city returns to the governance of mainland China. The Moys believe their two small children will have a better future here, and Moy is sacrificing his own accustomed eloquence to that conviction.

Moy's parents emigrated to the U.S. when he was small, leaving him behind. He didn't see them from the time they left until the time he arrived here. "I never expect I will be in America. There are many barricades," he says, but Senator Carl Levin "helped me to come here." Despite doubts that they could come, the Moys got ready. Because inexperience with English was going to force a job change, both attended cooking school in Hong Kong in expectation of opening a restaurant here. But when they arrived, friends at the Ann Arbor Chinese Christian Church said there were too many Chinese restaurants already and suggested they open a grocery store instead. They chose North Campus Plaza for its proximity to the U-M's married student housing, where many Chinese students live.

The store is open from 10:30 a.m. to 8:30 p.m. Monday, Tuesday, Wednesday, Friday, and Saturday, and from 10:30 a.m. to 2:30 p.m. on Sunday. It's closed on Thursday because that's the day Moy drives to Chicago to purchase his stock. The store is very busy. Chinese is spoken more frequently than English. To the American-born cook, a cuisine that seems perfectly understandable in a restaurant suddenly becomes incomprehensible in the form of jars, cans, and packages of mysterious dried, curly,

jellied, frozen, and pickled vegetables, seafoods, dumplings, and sauces.

Black salted duck eggs at 25 cents apiece were selling fast when we were there. So was tofu in white, yellow, and brown and in many forms—tofu milk, tofu noodles, spiced tofu, fried tofu, and tofu dessert. Egg Ma Hwa cookies are sort of a Chinese version of Stella d'Oro cookies, and they look like beautiful twisted ropes. They are 59 cents for a small package. Also suited to conventional Western tastes are coconut cream wafers, which cost $4.80 for a double-lidded, 1.5-pound tin that would make them a good, inexpensive present.

The name Kuang Hua, Moy explains, has two meanings: "Glory to God" and "For the welfare of China."

Also at North Campus Plaza in May, Barbara Graham, owner of a Northville beauty shop, opened **The Wooden Gallery of Traverse City**. We were there on a Saturday and found her husband, Bob, in charge for the day. Weekdays he works as an engineer for the Ford Motor Company. "I feel dealing with the pretty pictures, and the process, and the people is a welcome difference," he says. The Wooden Gallery specializes in prints and photographs mounted on wood and coated with a special finish that protects their surfaces and sharpens up color and details. The process was invented in 1973 by Mike DesForges, who opened the first Wooden Gallery in Traverse City. Enthusiastic about the work, the Grahams arranged a partnership with DesForges and then opened the North Campus Plaza store.

About 300 completed prints are mounted and framed and ready for sale in the shop. Customers can bring in their own prints and photos for finishing. The process is also suitable for diplomas and similar certificates. Prices range from $35 for a 5-inch by 7-inch print to $150 for a 24-inch by 36-inch print, plus the frame. Glass isn't necessary because the finish protects the print. The chemical process heightens contrast in the picture, resulting in a surprisingly three-dimensional effect. "It makes it look like a better-quality original," Graham says. In the case of Ansel Adams and Eliot Porter photos, some viewers may find this enhancement somewhat similar to Ted Turner's honoring old black and white movies through the addition of color.

On the other hand, the technique's heightened drama means that large colored photos of the U-M, MSU, and Tiger stadiums are particularly successful finished this way. Graham says fifteen of them hang in the Legends Bar at the Marriott. The shop also carries kinetic sculptures by David Roy. Roy has a B.A. in physics, and uses an Apple computer to help design the wooden wall pieces that are driven by spring, weight, and electrical mechanisms to form mesmerizing pattern cycles. The shop also has a line of hand-carved wooden birds from an artist in Traverse City, and tabletop stained glass houses made by a woman in Park City, Utah. ►

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A buyer for the Fleetwood

Kay Ferrell steps in

Although hardly anyone would see it as a corporate sort of a place, the **Fleetwood Diner** at 300 South Ashley was purchased at the beginning of June by the DeMe-K Corporation. Corporate partner Kay Ferrell (she provides the "K" part of the corporate name) had hoped that her partner, Demetri (he accounts for the "DeMe"), could be registered as vice president and secretary of the corporation. Demetri, however, is a Doberman pinscher, and the state refused to accept him in any position that could be filled by a living human being. Struggling to keep a poker face and not missing a beat in relating the saga—right down to the part about trying to get power of attorney to sign the dog's name—Ferrell teases, through a sultry billow of cigarette smoke, "After all, who else have I got?"

Ferrell is a savvy, beautiful, and feisty woman with a narrowed, sideways glance that says, "Don't mess with me" and a sizzling smile that says, "but we'll have a good time if you keep your head." She doesn't like to give her age, and most people wouldn't think to ask, because she looks to be in her mid-thirties. However, she can't resist talking about her three-year-old grandchild, so simple arithmetic turns her age into an unanswered question. As the young single mother of two little boys, Ferrell bought into Steve's Lunch on South University in 1979. She was partners with, and then bought Steve's from, its original owner, Mike Koutsogiannis.

She sold the restaurant in 1982, because she'd simply had it with working eighteen-hour days while raising her children. She moved to Florida for a while. On returning in 1984, she worked as a bartender for Koutsogiannis at his Mr. Mike's Lounge in Ypsilanti, and also earned a real estate license. She began looking for a business of her own about a year ago. She would have preferred a bar, but settled for the Fleetwood because "I knew it was a hot little place, and I knew there was money to be made."

When we talked to Ferrell at the beginning of June, she was doing a radical clean-up job on the diner. We wondered if that wouldn't upset both the ecology and some of the regular clientele, but she was relentless. She was planning to keep much of the old menu, with the addition of omelets, a favorite at her version of Steve's Lunch. "Chris [past owner Chris Andrews, who closed the Fleetwood in March due to a debilitating form of arthritis] brought in his recipes," she says. At first, Ferrell will be the Fleetwood chef seven days a week, from six in the morning to eight at night. Apparently this looks fairly easy to her, after having done the same thing with two little boys in tow. "Besides," she teases in a smoky voice, "what do you want me to do? Sit around at home?" (That is what partner Demetri will have to do. Health regulations don't allow animals in restaurants.) If Ferrell gets another chef, Fleetwood hours will be longer.

"About every five years, there's a panic about the Fleetwood selling," Chris Andrews says stoically. "And it always works out all right."

CHRISTINE ROSS-CAVANNA

Customers Rebecca and Travis Burgher at Doubleday bookstore. The new store in Briarwood shelves most of its books face-out—a calculated trade-off of shelf space for maximum merchandising appeal.

At Briarwood, more books and more running shoes

Doubleday is a study in masterful marketing

Talk to anyone in the trade about the new **Doubleday** bookstore at Briarwood Mall and the word "merchandising" comes up. The long, narrow store looks like the coffered reading room of a well-endowed nineteenth-century library. Light reflects dreamily off a series of cream-colored ceiling vaults. Almost all the books are presented face-out, instead of spine-out, which vastly decreases the number that fits on a shelf and correspondingly increases drawing power. "These become beautiful items," another

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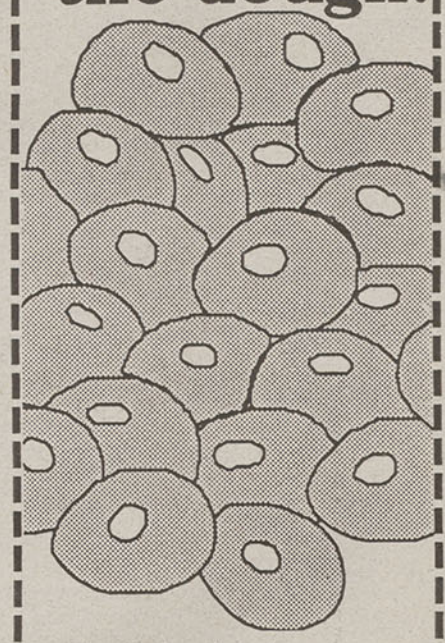

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bookseller says, "and that makes the buyer feel beautiful."

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A frequent book buyer who figures an outing to Borders costs him a dollar a minute, on average, didn't find any surprises at Doubleday. He also took exception to some of the store's classifications. Doubleday shelves both *Infinite in All Directions*, by Freeman Dyson, and *The Trial of Socrates*, by I. F. Stone, in the Philosophy/Religion section. The customer claims that anyone who understood those books would classify the first (reflections on science, technology, and the origins of life) in the Science section and the second (a detective-type analysis of why democratic Athens did away with the exploratory thinker, Socrates) in either History or Classical Studies.

Briarwood has three bookstores now. The other two are Waldenbooks, with probably the mall's best collection of romance novels and other easy reads, and B. Dalton, which has the greatest depth of the three. The two older stores both also have large magazine sections. Doubleday came into the area because it's in a period of expansion. They opened a store in Twelve Oaks Mall a few months ago. Ann Arbor would be a natural anyway, according to Doubleday manager Greg Tracey. "There's that statement that pops up over and over and over again," he says. "Ann Arbor has the highest per capita book purchasing rate in the country." He's convinced there's plenty of business for all three booksellers at the mall.

Over the past two or three years, shoe stores selling dark-colored and stiff traditional leather shoes have been closing down, and counterparts selling gleaming white and thickly cushioned sports shoes have been taking their place—both in the hearts of America and the halls of its shopping centers. The latest at Briarwood is **Athlete's Foot**, located near J. C. Penney. The store is one of about 160 in an Atlanta-based chain that is just spreading into the Midwest. It sells the usual range of brands that have become so popular that their unlikely names, many of which would be credible as the names of rare, horned African animals, have become part of the global vocabulary—Nike, Reebok, Adidas. They also sell T-shirts, tank tops, shorts, warm-up suits, socks, and other athletic wear. Manager Greg Washington says Detroit Pistons Bad Boys shirts are the big thing here. Washington says, no, there aren't too many of these stores at the mall. Northland and Fairlane both have lots more. "The market is so big," he says, that "if you have the product, you'll do well."

Assorted notes

Suzy Chen's upper-strata women's clothing store, **L'Ultima**, didn't do well enough financially for her to make it a full-time occupation, so most of her regular customers were probably prepared for their loss when she closed it up for good at the end of May. Somewhat more surprising, though consistent with Chen's zest for the moment, was that she also gave up her part-time librarianship at the Ann Arbor Public Library, packed up her store's sleek black and gray marble tables, and moved to L.A. "It's so beautiful there," she enthused before leaving. ". . . the flowers, the sunshine. It's the city of the future—you know, the Pacific Rim thing."

Chen moved L'Ultima from North University to the corner of Maynard and William a little over a year ago, shortly before Mark Keller opened a similarly pricey shop only a block away. It seemed for a time that the Maynard area might become an oasis of smart dressing. But Ann Arbor turned thumbs down on both stores, opting, apparently, for more self-effacing clothes. Her clothes were "not your little gray flannel suit with a bow tie," she says. "You need a certain sort of savvy to wear them. We felt there was a niche here, but the niche doesn't exist, I guess."

Now Chen is opening a hybrid clothes store-art gallery in Santa Monica. "It's a fusion of art and fashion," she says. She'll keep her Issaye Miyake "Plantation" line and add contemporary art, perhaps Japanese art, and ceramics from Ann Arbor potter J. T. Abernathy. At the time she left Ann Arbor, she and partner James Taren were considering naming the business "Suzy Chen's Gallery." Its address will be 2103 Main Street, Santa Monica.

★ ★ ★

"We're pulling back to Red Hot Lovers on East University," says Alan Cantor. "I'm a little boggled that people weren't coming in for that quality food at that price." Cantor and partner Tom Blackburn had ventured downtown to open **Red Hots in Paradise** in Ron Brooks's Bird of Paradise jazz club. The combo lasted only six months. When we talked to Brooks in the middle of June, he called the breakup a "reorganization which doesn't affect Bird of Paradise hours or programming." He plans to reopen a food service shortly.

★ ★ ★

An age-worn little blue house on slow-paced and homey Ashley Street seemed like an appropriate site for **Falling Water Books and Collectables**, the book shop that partner Kay Gould-Caskey describes as "a feel-good sort of store." But New Age is going Main Street. The shop's owners managed to double its space, to 1,500 square feet, without significantly raising its rent by obtaining the old Ayla

Men's lease at 213 South Main, next to the Full Moon, on very favorable terms. They've managed to slightly soften its bizarre modern facade—and provide a reminiscent link to the Ashley house—by painting it in two shades of blue. Partners, in addition to Gould-Caskey and a silent investor, are Jim Johnston, Phyllis Martin, and Gerry Dimond, who came in when original partner Grace Forrest moved to Oregon.

Gould-Caskey doesn't like the term New Age, but concedes there isn't another word to describe the mix of interests that ranges from tarot cards to nutritional theories to extraterrestrial possibilities, with lots of emphasis on love and good feelings throughout. She's quick to point out, though, that the store doesn't have, or burn, incense, and pays close attention to practical affairs. The store opens at 10 a.m. Monday through Saturday. It closes at 6 p.m. Monday through Thursday, but Thursday hours may be extended to match other Main Street merchants. Friday and Saturday it's open until 8 p.m. Sunday hours are noon to 5 p.m. The bookshelves are built on casters so they can be rolled out of the way at night, when the doors will open again for performances and meetings. Gould-Caskey says the goal is to function as a community gathering place.

★ ★ ★

The Darwin family wanders in and out of the Ann Arbor business scene like regular patrons ambling into a familiar restaurant or bar. Roy Darwin, who died two years ago, owned a stained-glass studio here for years. His son, LeRoy Darwin, a gravelly voiced, quick-witted guy who doesn't mind being called a character, owns a three-part business in Grass Lake. It takes up 25,000 square feet, which, Darwin says, accounts for one-third of Grass Lake's retail space. The building has three logos: Darwin Stained Glass (nephew Bill Darwin Jr. is also in on that one), Architectural Salvage of Grass Lake, and Grand Illusions, which sells antiques and collectibles.

For about twelve months, bridging 1986 and 1987, Darwin ran a **Grand Illusions** at 506 East Liberty, at the corner of Thompson, before Mark Keller took the spot. Darwin's a friend of John Carver, who owns the building, so when Mark Keller closed, he was able to jump back in just in time for Art Fair business. He doesn't know how long he'll stay. Meantime, the corner is again adorned with his 7-foot Lady Liberty fiberglass statue (he has a couple of them, and may be willing to part with one for about $1,100). And especially for being on Liberty again, he's brought in a pastel from the 1940's that is worth maybe "seven or eight thousand dollars" and features the Liberty Bell. If there were such a thing as an old-time general store for art and antiques, this would be it. Darwin carries art—traditional, contemporary, investment; stained glass, new and old; old jewelry, posters, and cards; and T-shirts in bewildering quantities.

★ ★ ★

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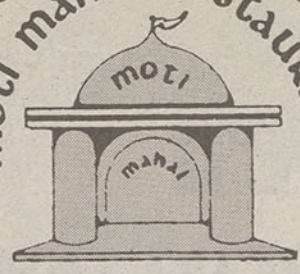

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CHANGES *continued*

Hwang June Jan, who calls himself Chef Jan, owner of China Gate at the corner of Church Street and South University, opened **China Sea**, at 116 South Main, in May. The exterior of the new restaurant, decorated in what must be meant as a super-American theme, is a mixture of red, white, and blue paint and ink above, with oak veneer plywood below. It's sorely at odds with the graceful though half-empty Goodyear Building next door and with the general mood of other Main Street renovations. The interior is also a peculiar mix, with a traditional American flower-patterned rug, Chinese paintings, and a high-tech lighting arrangement on the ceiling. The menu is longer and more sophisticated than the China Gate menu, with many seafood dishes, including several squid offerings. It ranges from good old reliables like egg roll appetizers at $1.50 and pork fried rice at $5.95, to the more recently popular lemon chicken at $8.95, to the Sizzling Seafood Combination Delight at $14.95.

★ ★ ★

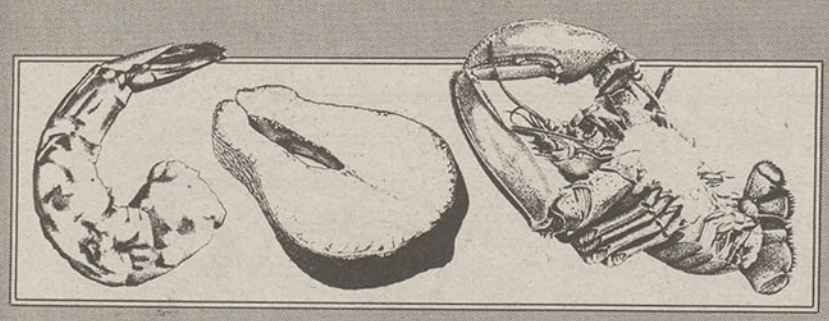
Sixth-grade teacher Linda Brinker could get only substitute positions when she moved here two years ago at the time her husband, Henry, became a minister at Divine Shepherd Lutheran Church. Part-time work wasn't enough and, says Brinker, "I wanted to try something of my own as a service to friends." She began selling gift baskets from her home in February. "By the end of March, I was exploding out of my house." In May, she opened **Occasionally Gift Baskets** upstairs in Kerrytown.

All the baskets have names pertaining to royalty because Brinker wants the gifts "to be very special." The Royal Tea line includes arrangements that start as low as $3.95 with tea bags in a tiny basket. The Heir to the Throne line for newborns goes as high as $62 for a crib-shaped basket with a teddy bear and lots of baby goodies. All are wrapped in iridescent cellophane. Brinker has her own small truck for Ann Arbor deliveries and also sends packages by UPS. In addition to baskets, she sells silk flowers, the antique furniture used for the displays, and representational paintings by her husband's aunt, Vilet Lange of Almont, Michigan, that are full of swans and golden sunshine.

Occasionally Gift Baskets is in the space where Zuni used to be and which must be traversed to get to **Yarn Expressions**. The yarn shop took part of the Zuni space, too, so it's a third bigger now. It's adding needlepoint supplies and expanding its knitting machine equipment.

★ ★ ★

In a quick about-face, Jane Washburn returned **Washburn Antiques** to her northeast side home after trying for a few months to run it in conjunction with Orion Galleries at 119 East Liberty. Washburn says her very old pieces suffered from temperature and humidity problems at the shop.



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★ ★ ★

Restless Andy Gulvezan is changing things again at his downtown restaurants. In May, he completed an expansion that doubled the size of the **Full Moon**, at 207 South Main. Changes to the Full Moon's menu send it in a Tex-Mex direction, though old favorites remain. The Full Moon has always had a strong identity as a vibrant meeting place, but Gulvezan's City Grill, at 311 South Main, hasn't yet hit on the magic formula. On June 1, Gulvezan reopened City Grill's rooftop cafe. At that time, he was hoping to reopen the whole restaurant by early July. He's remodeling it again. This time, taking a clue from the advertising billboards that decorate sports stadiums, he's using 8-foot by 4-foot advertising signs, from Oscar Meyer, Victory Lane Oil Change, the Cycle Cellar, and other businesses, especially local businesses, as wall art. He hopes to find success with a simplified menu turning on pizza, ribs, sandwiches, and salads, and a sports theme with ten or twelve TV monitors tuned to popular events. The City Grill will be open late—until about 2 a.m. daily. Gulvezan will use its kitchen as a commissary to stock his other bars and restaurants—the Full Moon, the Flame, and the Liberty Inn—so they can shut down their kitchens around midnight. He's also waiting for state approval for a dance permit at the Flame, a local gay gathering place on West Washington near Main.

★ ★ ★

"I'm not the greatest restaurant namer," admits Robbie Babcock. The owner of the Whiffletree (named after a part of a harness) and the Gollywobbler (a type of sail) has managed to be cryptic even in naming his newest place after himself. **Robbie's at the Ice House** is due to open in July at the corner of Huron and First. "I've been told—and I hope it's true!—that originally the whole complex was an artificial ice company," he explains.

Babcock still wants to rebuild the Whiffletree, which was destroyed by fire last summer; the hang-up is reaching agreement with Andy Gulvezan, his former partner in the restaurant and still co-owner of the real estate. Meanwhile, he was approached last winter by Greg Fenerli about taking over the spot that had been Zorba's and Tamiko's. Babcock and Fenerli go back more than two decades (the crusty, Turkish-born Fenerli gave Babcock his first Ann Arbor restaurant job in 1967), but they won't exactly be collaborating: Fenerli will run Oyster Bar & the Spaghetti Machine downstairs, leaving Robbie's to Babcock and cook Dan Tesin.

"It will be a small, about 150-seat dinner house," says Babcock. He seems to be aiming at a place that's well executed but traditional both in its menu (steaks, lamb, duck) and in its emphasis on value. "We'd like to think we'll improve on things that have been done previously," is how he puts it. "It's not so much fancy sauces and small portions as a nice portion and a good sauce. We want you to be full when you leave—or at least take half home." ■

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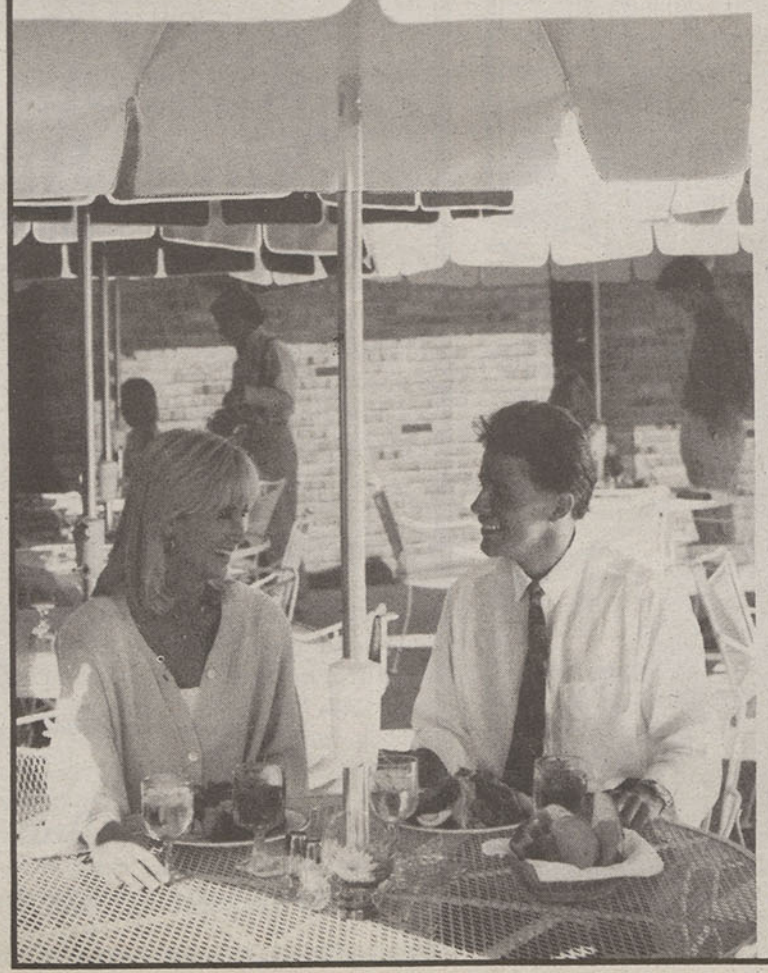

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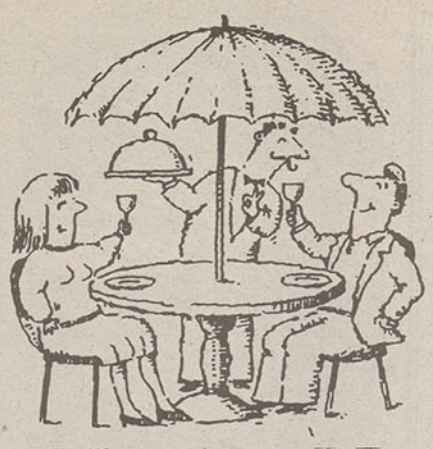

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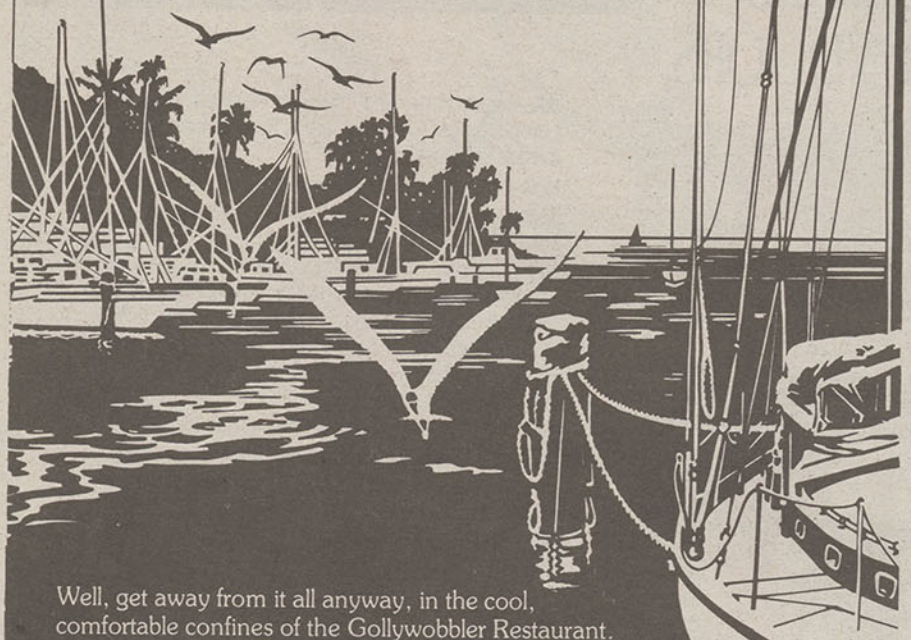

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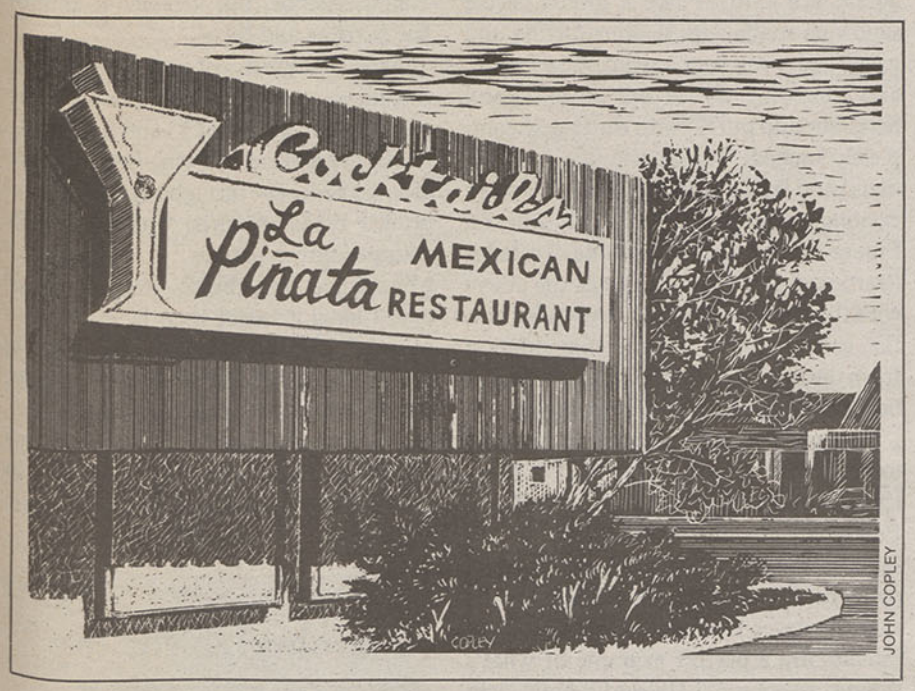

La Pinata

Middle-of-the-road and proud of it

If you believed the newspaper and magazine writers who are fascinated with America's changing food tastes, you'd think the nation was populated only with ultra snooty and ultra trashy restaurants catering to the curious, the nostalgic, the bored. But where do the hungry go? In between the camp lowbrow eateries that proudly dish up grits, grease, and mashed potatoes that Mama supposedly used to make, and the hip highbrow ones that are constantly trying to update their menus to serve things Mama never heard of, lie places like this one, where people really go to eat, and where they keep coming back again and again.

It's hard to find someone who'll admit to liking La Pinata without first prefacing the testimonial with, "I know it's not *authentic* Mexican food, but . . ." I have to admit to using that description myself. I apologize for my love of this place with the kind of abashed humility one can muster only in defense of a truly middlebrow predilection. Strictly authentic it's not, but the food is high quality, homecooked, and cheap. It's a well-managed business, too. Owners Sheryl Danci and DeLynn Carter are on the premises almost all the time and can often be seen cheerfully busing tables or mixing drinks behind the bar. If it ever closes its doors, I'm sure La Pinata will join the list of Ann Arbor institutions, like Fred Hindley and the old Ark, reviled in their prime and sorely missed when they're gone.

Authenticity is a relative concept. Back when Ann Arbor-raised sisters Carter and Danci opened La Pinata in 1981, the only Mexican food in town was Taco Bell and the nachos and burritos scattered across other local menus. Though its own menu was limited to things that could be made with ingredients readily available in the Midwest, La Pinata quickly gained a foothold in the market with simple improvements like the tortilla chips and salsa that come immediately to the table, and with its popular margaritas by the pitcher.

The chips are fried on the premises, and the runny, homemade salsa is fresh daily. The margaritas, which come out of one of those plexiglass cascading dispensers like you used to see behind the lunch counter at Woolworth's, may be popular but are terrible. They taste like chemicals, terribly potent chemicals at that. They are not made from a powdered mix, owner Danci says, but they don't taste as if they have much fruit juice in them, either.

The margaritas come out of one of those plexiglass cascading dispensers you used to see behind the lunch counter at Woolworth's.

This far into the meal, you've got, if not an authentic Mexican meal, at least a pretty good approximation of an authentic border-town meal. Ann Arbor restaurant-goers, however, seem to be astonishingly well traveled and sophisticated in the ways of Mexican culture and immediately noticed some problems with the rest of the food. It's not so much what is there as what isn't. The food lacks the bite of hot peppers, and it's missing real south-of-the-border staples that require unusual ingredients, like chicken cooked in mole, green chili salsa, and chorizo.

What is there is pretty tasty. The kitchen has a style of its own; I'd know a La Pinata meal blindfolded. You'd never recognize the rice-beans-corn cuisine of a Third World nation here. In the La Pinata school of cooking, the corn and the beans seem to have been used mainly to feed the beef and dairy cattle: dishes are dominated by meat and cheese. They're all big, wet, and filling, and garnished with heaps of shredded lettuce.

I'm not sure I'd know in a blind test *which* La Pinata dish I was eating, though. The differences between quesadillas, burritos, tostadas, enchiladas, tacos, and so forth are hard to remember. (A glossary is provided with the menu.) It isn't entirely La Pinata's fault that these things all taste the same: they are pretty much the same. The limited list of ingredients and preparation styles are mixed and matched to make lots of combinations (chicken or beef? corn tortilla or flour? fried or not? rolled, flat, or folded over?), a little like our deli tradition. There's about as much difference between a quesadilla and a burrito as there is between a ham on rye and a corned beef on an onion roll. There are differences, but they're outweighed by the basically similar structures.

Here's how they differ in their slight ways at La Pinata. Beef enchiladas ($3.50) are made with shredded well-cooked beef, one of Mexican cuisine's finest contributions to cooking: it's got it all over hamburger. The enchiladas are relatively unadorned—just meat and cheese rolled up in a corn tortilla, baked in a sauce, and served with shredded lettuce. Burritos (starting at $3.50) and soft tacos (starting at $3.75) are also relatively simple, but bigger than enchiladas and rolled in flour tortillas. (The major difference that I can see between the burrito and the taco is that the burrito is made with shredded beef and the taco with hamburger.) ►

La Pinata
2204 W. Stadium 769–9277

Description: This huge ugly box of a building is left over from a less aesthetically demanding restaurant era (it used to be Mallis's Steak Out). The inside, loosely divided into three rooms and a small bar, is decorated with cheerful and restrained good taste, suggesting, not overhyping, the south-of-the-border motif.

Atmosphere: Casual, cheery, and popular with families. No reservations are taken here (except for large parties), and the waiting area in the small bar/foyer is often packed shoulder to shoulder; but a wait of more than half an hour is rare.

Prices: Appetizers $3.50–$4.75; entrees $2–$7; dinners (including salad and soft drink) $7.25–$9.75; desserts $1.50–$3.25.

Hours: Mon.–Thurs. 11:30 a.m.–10 p.m.; Fri. & Sat. 11:30 a.m.–11 p.m.; closed Sun.

Recommended: Mexi-skins, tamales, enchiladas, chilies rellenos, quesadillas, and fruit rolls.

Wheelchair access: Fully accessible.

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Moving up to the more complicated combinations, quesadillas (starting at $4.25) are kind of like a grilled cheese sandwich made with a flour tortilla and garnished with sour cream, guacamole, and tomatoes. These are always good here: hot and puffy, with the cheese completely melted. The guacamole is good, bland and fresh. I can think of a few more exciting guacamoles I've had, but La Pinata's is certainly acceptable. Tostadas (starting at $3.50) have most of the above with the addition of black olives piled on a flat corn tortilla. My recommendation from the list, if you're looking for one, is a beef enchilada or a chicken quesadilla.

A few years after opening, in response to heavy lobbying for some kind of Mexican food not served at Taco Bell, La Pinata added chilies rellenos ($4.50) and tamales ($4.25). These are my favorite meals here. I tend to alternate between the two whenever I come here off-duty. The tamales are a perfect example of what's wrong with La Pinata and what's right with it. What's right is the texture and taste of the pungent shredded beef and its cornmeal coating, steamed to the classic near-dryness and still bearing the striations of the corn husk wrapper. What's wrong is that the cornmeal coating is about as thin as it can be and still cover the meat. As in many other dishes here, the fantastic, subtle, starchy flavors of Mexican cooking are almost entirely masked by an overload of meat and cheese. The cooks at La Pinata don't seem to believe that cornmeal or beans or rice really have a flavor, and the use of them in these dishes seems almost perfunctory. It's a self-fulfilling assumption, because those things don't have much taste when they're used in minuscule quantities like this.

The chilies rellenos ($4.50) are made from real, and large, poblano peppers and expertly deep-fried in a crunchy egg batter. Inside are ground beef and cheese.

There are a few things I didn't like here on my recent visits. The Mexican stir-fry filling for fajitas ($5.25)—beef or chicken, onions, and peppers—tasted flabby and greasy, as if it had been lounging around on top of the grill too long. The rolled-up flour tortillas to put the mixture in were over-steamed and had stuck together. Huevos rancheros ($4), ordered with scrambled eggs, were dry and overcooked. The ranchero sauce was sweet and fruity; the salsa they serve with the chips would have been better.

La Pinata's food is bland. If you ask the kitchen to liven it up, they'll sprinkle some chopped jalapenos around the plate, but there are no hot salsas or intrinsically hot dishes available here. I'm accustomed to the bland style and rarely bother to ask for jalapenos.

Unless you order otherwise, the kitchen here is sometimes quick to assume you prefer your food "wet," that is, plastered to the plate with a load of ranchero sauce and cheese and then run under the broiler. ("Don't touch this plate! It's *really* hot!" the waitress will sing, plonking it down on top of your fork and napkin.) "Wet" ruins the delicate, crunchy texture of chilies rellenos, but it seems to improve the burritos and tacos.

After many years of suspiciously eyeing the chicken and chilies dinner—a whopping $9.75 in a field of $3 and $4 items—I finally got around to trying it. My partner didn't like it. He thought the chicken—a broiled breast covered with some mild chopped green chilies, a smattering of white sauce, and cheese—was tough and dry. I liked it better than he did: sinewy rather than out-and-out tough would be my description. The price is not unreasonable by other restaurants' standards. Still, this is a place where you can get a very satisfying dinner for $4, and for that reason I can't really recommend chicken and chilies.

I apologize for my love of this place with the humility one can muster only in defense of a truly middlebrow predilection. Strictly authentic it's not, but the food is high quality, home-cooked, and cheap.

On my recent visits I tried, in addition to my old favorites, a few things I'd never tried before. Given the huge, rich portions of the main dishes, the small collection of appetizers and desserts are not in great demand, but I sampled one of each. For an appetizer, our table chose the "Mexi-skins," reasoning that the nachos and variations on nachos would hold few surprises. Mexi-skins are hollowed-out cups of baked potatoes, restuffed with some potato and a choice of things like beans, chili, or chicken. The combination we tried was bacon, beans, and chili, which came to $5.75 for four fist-sized potato cups. A more than generous appetizer for three or four people, they were wonderful. In snack food, novelty is everything, and this was a novel enough combination to please everyone at the table.

We all loved the dessert, too. Fruit rolls ($3.25) are four small deep-fried flour tortillas stuffed with blueberry and cherry filling and sprinkled with powdered sugar. Served with a bowl of nondairy spray-whip topping, this course descended from the solidly middlebrow into the realm of the cheap thrill. I think the thrill came not so much from the sugary plastic taste of the topping as from La Pinata's refreshingly defiant gesture in serving it.

—Sonia Kovacs

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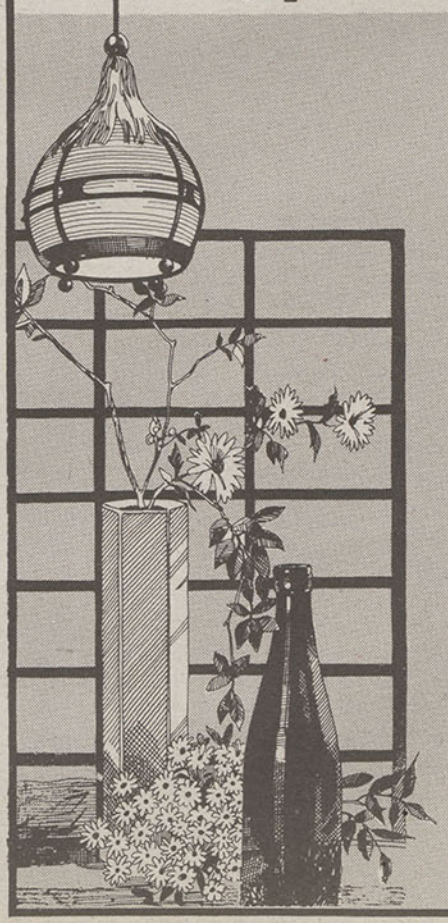

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Justin Trubey and the ice cream trade

His Main Street parlors and westside factory were summer favorites

In the days before home refrigeration, ice cream was a rare delicacy. Available at only a few places in town, it was usually consumed right where it was made, either at an ice cream parlor or at summertime ice cream socials. "We didn't have ice cream much, recalls senior citizen Florence Haas. "It was a treat for us when we were kids."

When Ann Arbor's senior citizens were children, an important purveyor of this treat was Justin Trubey. He was proprietor of Trubey's Confectionary, first at 116 South Main (1909–1916) and then at 218 South Main (1917–1923), and later owned the wholesale Trubey Ice Cream Co., 438 Third Street (1923–1932).

Justin and Sarah Trubey moved to Ann Arbor in 1909, probably to be near good medical care, since their son, Harold, was sickly as a child. They came from Jewell, Ohio, where Justin had run a grocery store and Sarah had been postmistress. Trubey's brother, Barevius Trubey, owned a creamery in nearby Sherwood, which was most likely where Trubey learned to make ice cream.

Trubey took over an existing ice cream parlor on Main Street. Assisted by his wife and son, he made ice cream and candy on the premises and also served light lunches. At the time, ice cream was steadily gaining in popularity. Although known to Europeans since Marco Polo brought a sherbet recipe home from the Far East in the thirteenth century, ice cream was rarely consumed by the general population until the middle of the nineteenth century. That was when a string of inventions—first the hand-cranked ice cream freezer, and later electricity and commercial refrigeration units—made ice cream quicker and cheaper to produce.

As it became more available, various methods of serving ice cream were devised. Most innovations started as the solution to a problem. In 1880 the ice cream soda was invented by Detroit's Fred Sanders when he substituted ice cream for plain cream in a carbonated drink because his cream supply had turned sour. The sundae followed in 1890 as a replacement for sodas, which some responsible citizens considered too stimulating for Sunday consumption. The ice cream cone surfaced at the 1904 World's Fair, when an ice cream vendor ran out of bowls and began wrapping the ice cream in waffles.

COURTESY OF DOUG TRUBEY

Justin Trubey (foreground) and his son and daughter-in-law, Harold and Elsa Trubey, in Trubey's Confectionary, 116 South Main Street, in 1910.

Summertime Ice Cream Socials

In the early years of the century, ice cream socials were eagerly anticipated by children seeking to supplement their meager ice cream consumption. Before she was old enough to go to ice cream parlors, Bertha Welker remembers that her main source of ice cream was ice cream socials held at the German park off Madison, near her family's home on Sixth Street. Her dad gave each of the kids in the family a nickel, and they would line up to buy the confection at a shanty set up for the purpose. They found the ice cream quite satisfactory, although vanilla was usually the only choice.

Freida Saxton remembers going to wonderful raspberry socials out on Dexter Road, just past Maple. The annual event was a fundraiser for the Masons, hosted by a Mr. and Mrs. Johnson, raspberry growers who were very active in the group. Eating fresh raspberries over ice cream was a treat she looked forward to all year.

Edith Kempf remembers that Ann Arbor churches did not host ice cream socials, but left that activity for country churches. Her favorite was the one at Bethel United Church of Christ, near Manchester. It continues to this day; this year's social is scheduled for Thursday, July 13.

—G.S.

GREGORY FOX

The Trubey ice cream factory was actually an old horse barn with a cinderblock addition. The area closest to the street was sectioned off for an office, and the back was made into a walk-in freezer room, with the rest of the cinderblock area used for production. The second story was added by present owners John and Elsa Stafford, who now use it as a carpentry shop.

Trubey's ice cream parlor met all these tastes, selling cones, sodas, and sundaes as well as plain ice cream. Its main competitor was the Sugar Bowl restaurant across the street. The Sugar Bowl was fancier and sold a larger variety of food, but many of Trubey's customers, especially children, felt more comfortable in the simpler establishment. According to Edith Kempf, "Trubey's was not fancy, but it was thought to be very clean. And the ice cream was very good."

Freida Saxton remembers that she "lived for" visits to Trubey's. On Sunday afternoons her dad would give her a dime. Then, accompanied by girlfriends, she would walk to Trubey's from her family's home on First Street and order a bowl of tutti-frutti ice cream—a multi-colored, multi-flavored concoction of vanilla ice cream and candied fruit.

After fourteen years of operating the ice cream parlor, Trubey decided to concentrate on the manufacturing end. In 1923 he moved his equipment to a factory he had built behind his home at 438 Third Street. The confectionary on Main was taken over by Mack and Co., the department store next door, who used the space to expand their dry goods department.

Trubey's ice cream factory was a very primitive operation by today's standards. Its equipment consisted of two ice cream machines and a sink. The only employees were Trubey and his son, Harold, who by that time had married Elsa Aprill, an employee of the ice cream parlor.

Harold Trubey's son, Bob Trubey, remembers watching his father and grandfather make the ice cream. He says they used a liquid mix to which cream, sugar, and flavoring were added. Vanilla, strawberry, and chocolate were the mainstays, although in later years they experimented with more exotic flavors like pistachio. After the ice cream was made, it was placed in the cold storage room, which the Trubeys had insulated with 4-inch-thick cork. Ammonia coolant was piped through coils in the room from a compressor in the basement. An office in front also served as a retail outlet, mainly for neighbors.

Harold Trubey's other son, Dorwin Trubey, remembers that after classes got out at Bach School on Fourth Street, groups of his classmates would sometimes follow him over to his grandfather's factory two blocks away. Justin Trubey would welcome the young delegations by giving each child a freshly made "smile," today called a Dixie cup.

Most of Trubey's ice cream was sold wholesale. Using Dodge trucks, which he said always started best, he delivered ice cream all around town, to stores and restaurants, sororities and fraternities, traveling as far afield as Groomes Beach at Whitmore Lake. The trucks weren't refrigerated, so the ice cream was packaged in heavy 5-gallon galvanized metal containers placed inside a wooden crate and surrounded by ice with rock salt sprinkled on top.

In 1932 Trubey's merged with McDonalds Ice Cream, a Flint firm with a branch on Main Street near the stadium. Two years later, Justin Trubey died of cancer, but Harold continued with McDonalds for the rest of his working life. The Trubey factory building continued to be used, either for small manufacturing operations or for storage.

In 1978, when John and Elsa Stafford bought the building and remodeled it, they found the 4-inch cork insulation in the cold storage room still intact and one of the walk-in coolers still there—remnants of the building's original use.

—Grace Shackman

Selections From Our Current Menu

The Earle

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les pâtes

tagliatelle con le cape sante, basilica e nocciole: fettuccine tossed with bay scallops, prosciutto, chopped hazelnuts, basil, garlic, olive oil and freshly ground black pepper. 10.75

fettuccine coi funghi: fettuccine tossed with mushrooms, porcini and shiitake mushrooms, shallots, garlic, cream and parmesan cheese. 10.75

vermicelli con salsiccie e erbe: vermicelli tossed with crumbled garlic sausage, rosemary, sage, tomatoes and romano cheese. 9.75

vermicelli alla puttanesca alla napoletana: vermicelli tossed with a sauce of tomatoes, onion, garlic, capers, anchovies and black olives . . . with romano cheese. 9.75

lumache ripieni: large snail shell shaped pasta stuffed with ricotta and romano cheese, garlic and basil . . . topped with a tomato sauce enhanced with eggplant and black olives and then baked with mozzarella cheese. 10.75

les entrées

fettine di maiale in saor con aceto balsamic: slices of pork tenderloin sautéed with onions, raisins and pinenuts . . . accented with red wine and balsamic vinegar . . . on a bed of sautéed spinach. 14.75

poisson au beurre blanc: fresh fillet of whitefish sautéed, deglazed with white wine and shallots . . . finished with butter and fresh chives . . . served on a bed of julienne vegetables. 14.75

medaillons d'agneau à la nicoise: medallions of lamb sautéed with onion, garlic, tomatoes, black olives and fresh thyme . . . accented with orange zest . . . served with a turnip and potato purée. 15.75

scallopine di vitello alla piedmontese: veal scallops sautéed with prosciutto and fontina cheese . . . served with orzo. 15.75

saumon saute à l'oseille: fresh fillet of salmon sautéed . . . pan sauced with cream and fresh chopped sorrel . . . with sautéed spinach. 15.75

foie de veau à la purée de framboises vinaigrees: slices of calves liver sautéed and sauced with a purée of sherry vinegar soaked raspberries . . . with potatoes. 14.75

bistecche al piccantino: cross-cut sections of beef tenderloin sautéed with a sauce of chopped tomatoes, basil, roasted pepper strips, capers, garlic and white wine . . . served with orzo. 17.75

pollo con rosemarino e aglio: fresh half chicken rubbed with garlic and fresh rosemary and roasted . . . served with rice. 13.75

tassergal sauté à la moutarde: fresh fillet of bluefish sautéed . . . pan sauced with cream, dijon mustard and fresh tarragon . . . served with rice. 14.75

magret de canard sauté au basilic: boneless duck breasts sautéed medium-rare . . . deglazed with white wine . . . with basil, mint, tomatoes and pine nuts . . . served with a turnip and potato purée. 16.75

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